Leanne Nichols

Tom Baker in Chicago

July 16-17, 1983

The Friends of Tom Baker
5549 N. Lakewood Avenue
Chicago, IL 60640

THE FRIENDS of TOM BAKER

Dear Friends,

Many of you -- most of you -- have waited quite a long time for this book. I won't catalogue our excuses here because I think you've already heard them. But I do want to say that it took a lot of the time and effort of some good people, and they deserve credit for its existence. They are Renee Gregov, Roberta Komor, and Janet Sherman. They did the lion's share of the transcribing, from which I produced one cohesive, computerized final copy. Then there's Judy Nathanson, who saved the day when the computer ate the last ten pages of text and I'd misplaced my tape! To all of these people, I raise a glass. There would be no transcript without you.

If anybody finds a typo, please be kind and don't tell me.

We hate to cast any threatening dark clouds, but we would take a very dim view of anyone who lifted this text and published it without going through the labor we went through. In this form, it's copyrighted. So if we discover our transcript is being sold, or duplicated, or reprinted for any reason without our express permission, we will getcha for it. (At the very least, if the culprit is a member, he or she won't be anymore.) We hope you all understand.

One more thing. We got the raw material for the transcript with various battery-operated, little portable tape recorders, mostly sitting at our feet in the first few rows. We apologize for the frequent appearance of the words "Can't hear the question" in the text, but we're pretty sure you'll know it if he was talking to you.

Finally....it was miserably hot in Chicago the weekend that this convention took place. The hotel, undergoing remodeling, didn't have adequate air conditioning, and heat was a constant companion, inside and out, from which there was no escape. I mention this because it bears keeping in mind that with each of these five stage appearances, Tom Baker also talked to, shook hands with, kissed and/or hugged every single person who wanted the opportunity -- which, needless to say, was everybody. THOUSANDS of people, one by one. Usually this took place in the garden by the pool, meaning that Tom stood for hours in the sun and the hundred-degree heat and humidity to embrace his admirers. Then he'd come in for an hour, then do another stage appearance, and **then return to the garden again.** He not only kept his sense of humor and hospitality throughout, he actually seemed more enthusiastic and giving with every hour. A concerned fan asked him on Sunday afternoon if he was all right, and he said he was fine. Yes, indeed. That he was.

There's nothing more to add except sit back, unplug the phone, and give yourself over to the frolic wisdom of a thoughtful, funny, fascinating man. It may take a few hours.....but you won't regret the time you spend with Tom Baker. Enjoy!

Friends,

Linda

Linda Mallory
President/Editor for
THE FRIENDS OF TOM BAKER

SATURDAY, JULY 16, 1983 (Session I)

After a more-than-a-minute-long standing ovation, Tom's first words.....

TOM: Ohhhh....

You are -- you are mine! (Wild applause) All mine! And I am yours! (MORE wild applause) All yours! When I agreed to come to Chicago, I insisted that nobody from the production should be here. Not one single person, except me. And that was because I wanted you all to myself. And all of myself for you. I have not come all the way from London to Chicago to nod and go. I have come to be with you over the next two days. I don't know how that will quite be managed, but that is what I want. I want to be with you.

When those of you who have watched the show have been so loyal over the years, you have been watching a fiction. And today, the anxiety in my head is that you are looking now at the fact whom embodied the fiction. And that makes me somewhat anxious. However, it goes like this that if we run back over the embodiment of the character that I played, it goes like this: that the Doctor is a hero, and Tom Baker....is here. The Doctor has two hearts....I suppose twice the capacity to love. And Tom Baker has one heart, and it's clattering around in his chest right now. The Doctor has a sonic screwdriver, which is an amazing advantage in a tight spot. It can open all doors except when the scriptwriters see otherwise. It would probably be a great comfort to me next week in Los Angeles, however, be that as it may....The Doctor has a TARDIS, and you all know what that is. The Doctor is very brave....and Tom Baker's still here....The Doctor is utterly reliable....and Tom Baker's still here. The Doctor is ungreedy. Tom Baker's terribly greedy for you!

And so I'm here to talk to you about the show, and to answer any questions that anybody might want to ask me. Anything at all you can ask me, and I'll try to be as alive as the character I played, and answer any of your questions. Yes?

Q: I heard in one episode that you got hurt in "The Sontaran Experiment"?

TOM: Yes, I did, yes I did. I got hurt -- I broke my shoulder on the very first episode I ever did, I think -- the second one, I think, and it didn't make any difference at all. They just propped me against a rock and used a stunt double. It just didn't matter. Yes I did. Yes?

Q: You're the nicest man I've ever met, and I love you, and would you consider taking off your coat?

TOM: There's someone down here from Palo Alto called Colleen Grady, who has wonderful taste in champagne glasses, and she asked me to take off my coat. I can only say that I said in California the other day that -- it's a bit early yet to take off my coat. Perhaps a piece of it. (Tom slips one arm out of one sleeve, leaving the rest of his coat dangling from one shoulder.)

Q: Have you got any news about playing Christopher Columbus?

TOM: Have I got any news about playing Christopher Columbus. Well, I am being considered, for those of you who don't know that, for the CBS production of Christopher Columbus, which I'm -- (much applause) which I'm desparate to play, for obvious reasons. Mainly that I would so like to discover America. Actually start all over again. Who knows? Yes?

Q: Did you ever injure yourself tripping over your scarf?

TOM: Did I ever injure myself tripping over the scarf. No, but I was often humiliated by tripping over it. However, they usually cut those scenes out, which was a matter of contention between the production office and me. I always felt they should be left in, but they never were. Yes sir?

Q: I'd like to know what happened -- your hair was supposed to be black, wasn't it?

TOM: My hair was what? Supposed to be black? Have you got a black and white set? My hair has been all sorts of colors.

Q: I hate to put you on the spot, but I heard --

TOM: Someone here is going to put me on the spot. I've never been put on the spot before. Come on.

Q: I heard that there's an episode coming up of "The Five Doctors", and if Peter Davison doesn't sign his contract, they might weasel it around so that you're the only one left...?

TOM: Ah. There has already been shot a ninety minute special called "The Five Doctors". That has been completed, so that doesn't apply at all, so I'm not on the spot. That's already been completed, which should be shown this fall. Yes?

Q: I heard that you made some recordings for children, and we were hoping that maybe they'd come over in the United States. Could you tell us who you made them for?

TOM: It's true, I have done some records for children. Are you from Baltimore?

Q: Yes sir, I am!

TOM: I've done several recordings. I don't know whether they were suitable for children or not. Or perhaps they're not suitable for adults, I mean, you know. I did "Jekyll and Hyde" and "Journey to the Center of the Earth", in which I played all the parts. And I've done a few BBC things for the show. And I did one for the whales, Save the Whales, I think, yeah. I play a whale. And I won. There's someone there wearing a floppy hat.

Q: Did you appear in a video for Chris DeBurgh's song, "Don't Pay the Ferryman"?

TOM: Did I appear in what? Who? Me? No. No. I've been asked that a lot. Apparently there's a shot or a sequence or something in that where people think it's me. I don't understand that at all. I wasn't in "Who Pays the Ferryman". Yes?

Q: What was your favorite episode?

TOM: People are always asking me what my favorite episode was, and the answer to that is -- you must understand that you know much more about the show than I do. And that is for this reason. When I was doing it, I was always in on four or six scripts at the same time. So I never quite knew what was going on. And for those of you who kindly say that you thought that my performance was spontaneous, which is a great compliment, I have to disabuse this idea, and tell you that it WAS spontaneous, because I never DID quite know what was going on, and I thought that was much the best way to do it. Because as you know, the Doctor has an enormous capacity to be surprised. And that actually is the chief quality that I identify myself with that character, that I have an enormous capacity to be surprised. I'm amazed right now. Yes?

Q: How did you like working with Leela?

TOM: How did I like working with....Leela. Well....at the beginning, it was a bit frightening, because, do you remember she kept slapping janus thorns into everyone. Which bothered me terribly, because she killed -- her solution was to kill everything. Quite often, you see, I didn't really take much notice of anyone else that was in the scenes, on the assumption that that was the way to play an alien. Which is a hard problem, really. So -- it was all right. I mean, occasionally I used to nod to her, or say good morning.

Q: Who is your favorite companion?

TOM: Who is my favorite companion. There's an incipient journalist over there. I think that Elisabeth Sladen was very kind to me, because (applause) she was already familiar with the series when I joined it, and I admired very much her sort of Pearl White quality, when she had to twist her ankle in every other scene in order to spread the narrative so we could get separated. And she'd say, "You'd better leave me here, Doctor, and I'll find you somewhere else." I thought she did that extremely well. Yes?

Q: Why did you decide to leave the show?

TOM: Why did I decide to leave the show? Well, I thought that after six seasons or more, that it would be a good thing to try something else. And that was the only reason.

Q: Were you a bricklayer before you played "Doctor Who"?

TOM: The boy asked was I a bricklayer before -- I was a bricklayer's assistant. I used to carry the bricks. Which was really quite interesting, and kept me fit and well. But it really wasn't a very complex part. So when the BBC picked me off the building site, and

offered me "Doctor Who", I was very glad to accept. I wouldn't be here today otherwise. Yes?

Q: What other things have you done besides "Doctor Who"?

TOM: What other things have I done besides "Doctor Who". Well, since I left -- well, let's go backwards. Since I left, I left "Doctor Who" to play Oscar Wilde in London, and then I went on to play Long John Silver in "Treasure Island", which was hard on one of my legs....and then I played Sherlock Holmes in "The Hound of the Baskervilles", which -- that was for television, which will, I suppose, finally come here. Then I joined the Royal Shakespeare Company, which was the last thing that I was in. Touring in England. I've done one or two thrillers, but nothing to go on about. Yes, that little boy there.

Q: (Hard to hear, but apparently about K-9.)

TOM: Doctor Who had a dog, and Tom Baker is petless. The thing is about K-9, the interesting thing for me was actually rehearsing it with John Leeson, who did the voice. He played K-9, and was rather more interesting than the dog, which was utterly predictable. So it was quite a good idea to use a metal dog, although it always meant that I had to act on my hands and knees in order to get the two-shot, which you must have noticed.

Q: What happened when John Leeson was out for awhile?

TOM: John Leeson clatters about the place. He does a lot of commercials, and he also is very good as a video engineer, and he sometimes works in Germany as a presenter. Yes?

Q: Which incarnation of the Doctor was your favorite?

TOM: Which incarnation of the Doctor was my favorite?? Somebody's asked me a very mysterious question here. I mean -- do you mean there were other incarnations? (Applause) Yes.

Q: (Again, hard to hear, but after repeated once, Tom understands.)

TOM: The man is asking was it difficult to keep a straight face when I was faced with those other aliens or monsters. Well, I think it's always hard for me to keep a straight face in any circumstances at all. Because I find so much of my existence, and so much of what happens to me, to be a matter of cracking me up all the time. Yes, it was very hard. But on the other hand, as an alien, I was licensed to react quite differently, which was one of the fascinating things about playing that character. It gave one a huge license. So that you may have noticed that there was nothing really naturalistic about my performance. There's hardly anything naturalistic about me at all. Everything is faintly stylised, I'm afraid. Yes?

Q: Why did you start wearing the scarf?

TOM: Why did I start wearing the scarf? Well -- it is possible that you don't actually know this brief story, but -- when we decided on the scarf, we -- when we decided on the whole costume, ordinarily what happens is, a designer will hear about the new casting, and meet the new actor, and then suddenly submit a whole series of drawings. Which I find rather tyrannical, because that's guessing, and the designer is showing off his or her skill. That's making an assumption. So, the first designer -- I had six weeks before I went into rehearsal. And instead of drawings, we went off, and we went out to play every day, in various costumiers all around London -- the BBC, and Nathan's, and such places like that -- and we played all morning. And then we used to get plastered in the midday, and then we used to play again in the afternoon. And gradually, playing around in wardrobes -- which is a good wheeze, it's a very good way to pass the afternoon -- gradually, something began to emerge. That it should be scruffy, and baggy, and whatever it was. And then we decided to have a scarf. And Jim Atchison, the designer in question, actually designed a short scarf with those colors, and he told me about it, and I agreed. And we sent off the wool to a woman who was very excited to work for the BBC, called Begonia Pope. I remember her pretty name. And she was so excited, and we knew nothing about how much wool made up a scarf, that she knitted up all the wool. It's true. And when we got there, there was an 18 foot scarf. It was just an accident. Yes?

Q: I heard there was an episode produced, when the BBC went on strike, that was never released in the United States....

TOM: Yes, someone comments here that there was a -- there was a whole story lost through a strike at the BBC. I think it was called "Shada". Which was a great pity, that that was lost. Yes. In fact, they used some of the footage of "Shada" in this ninety minute. But we did lose it over a strike. It was a matter of great melancholy to us all, because we'd shot a fortnight on film. But they've used some of that footage in the autumn. Yes?

Q: I hate to ask this --

TOM: Someone's hating to ask me.

Q: Would you please do "Shhhhh"?

TOM: Would I please do "Shhhhh". The device of saying "Shhhh" in "Doctor Who" goes like this: Certain times, there will be a series of lines, a piece of dialogue, which had to be said running along a corridor. And the director would direct it that way, and then I'd have to tell him, "No, it can't be done, because you can't get a fishing rod mike in while you're running down a corridor when you're shooting in the studio." And he'd say, "What should we do?" And it was terribly easy. We'd come running down the corridor, and I would suddenly stop and say "Shhh!" And someone would say, "What is it?" And I'd say, "Did you hear something?" And someone would say, "No..." And I would say, "What was that you were just saying?" And then she would say the lines, and then we'd move off. That's how the "Shhhh" arose. Yes sir?

Q: Did you enjoy your work as the Doctor?

TOM: Did I enjoy it? Yes, it was really the happiest time of my life. I have never had a happier job. And I'll tell you -- there are many reasons, I won't give you all of them, but -- the main thing that I miss about "Doctor Who" is only one...one thing, really. Is that when I was doing it, I was the only man in the United Kingdom that "Don't talk to strange men" did not apply to. Now, this gave me an instant intimacy with children. The programming of "Doctor Who" in London, in the U.K., necessarily catches an enormous number of children. So frequently, I came in contact with children. And I was able to cut through all of that kind of anxiety. And that was the single sweetest thing about playing that part, which was that I was licensed to be intimate, and to handle, and to buy ice creams in parks without the police coming up and saying, "Beat it, mister, or we'll pinch you. We don't any bleeding deviants around here." It is a matter of terrible regret to me that we live in times when I suppose one of the earliest anxieties that children experience is that irrational anxiety which is caused by their parents' anxiety, of saying, "Don't talk to strange men, don't get in anybody else's car, don't take sweets from a stranger", as they say. I don't know what goes through the mind of a five-year-old on hearing that kind of order from the parents. But it is a matter of great regret to me, because the chances of being murdered by a stranger are pretty remote, aren't they, anywhere. One is mostly murdered, I understand, by close friends, or lovers, or relations, or the people next door. Yes?

Q: I have a question about "Destiny of the Daleks". The Doctor seems really worried that Romana took Princess Astra's body for her regeneration. Could it possibly have been because the Doctor found that body particularly attractive? (Great laughter and applause. Tom waits a bit, then answers.)

TOM: A characteristic of the Doctor is that he doesn't get emotionally involved. Tom Baker, however -- that may have been, but no, I don't think that would have been written in the thing. I think that's a mischievous question, and quite clever. However, I'm uh -- yes?

Q: Do you have her phone number?

TOM: I'm very flexible.

Q: I have a picture of you here in "The Mutants", in which you were wearing a floppy hat, and an old coat, and a scarf. Would that have influenced your costume, by any chance?

TOM: (Laughing) Yes it did influence my costume entirely, yes. Someone up there. Yes sir?

Q: (Can't hear the question, but...)

TOM: I don't think that in the writing, that there is ever a dark side to the Doctor's character. The Master was always given the ascendancy in most of the scenes, because inevitably, he was beaten. As they were all beaten. Not really like life, but if you notice, about episode four, I

always somehow manage to beat the opposition. Mostly by an explosion. That used to irritate me terribly. But there was no dark side. I mean, it's very simple, the idea of the Master embodying evil, and the simplicity of the Doctor embodying the opposite. The problem about playing "Doctor Who" was acute in some ways, because you must realise, those of you who aren't really interested in performances, that there is no -- it is not really an acting part. And it's not an acting part in the sense that it cannot suddenly develop or veer off in brand new directions. When you play the hero in a moral series like that, the hero's utterly and predictably going to come down on the side of good. The hero would not -- a real hero, a moral hero, wouldn't be gratuitously violent or any of those things that I've talked about earlier. Therefore, the problem of the actor playing the part is how, within the severe limitations of that predictability, does one remain fresh, and perhaps, dare one say, surprising? Because one can -- if it says "The Doctor comes through a door", it's hard to actually just come through a door and be surprising. But it can be done. I believe. Yes?

Q: Is it true that you married the second Romana?

TOM: (With surprise) Apparently it is, yes. I was reading about it in the paper the other day. We were married for months. It was wonderful. Yes?

Q: How long ago was it that you left?

TOM: I have been away nearly two years now. It's a long time. Yes?

Q: Did you see "Doctor Who" before you were in it?

TOM: The lady asks did I see "Doctor Who" before I was in it. Well occasionally I did, and thought it was rather waggish, and that it would be fun to play. And then I got it, and then I stopped watching it. I mean, I never watched myself in "Doctor Who". It was too frightening for me. And also, it went out at the wrong time. And I didn't watch for the reason that I have never been really satisfied with anything I've done, and I left that entirely to the audience. If I watch anything I do in editing, or whatever, I always feel anxious that given more time, or perhaps one more shot, we could have improved it. So that when you watch yourself, it's harrowing for that very reason. You think, "We could have made that better." And so to avoid that kind of anxiety, the best thing to do is not to watch, and just rely on the feedback from the audience, without going into it. Yes?

Q: What was your first reaction when you found out you were playing the Doctor?

TOM: What was my first reaction when I found out I was playing the Doctor? Well, my first reaction was, "Well, that'll break the monotony from being a bricklayer's assistant." And the other thing is, you see, in those days I was just Tom Baker. And when I became involved with the Doctor, I mean my entire life changed. Because I was playing a character that appealed to a lot of people, and sometimes I used to get the advantage of being mistaken for that character. As I tried to

outline at the very beginning, I am not the Doctor. I just lent him my body. So I got the advantages without any responsibility. Yes?

Q: Is it there a chance you might come to America in a play?

TOM: The lady asked me is it possible I might come to America in a play. I think it's feasible, but it's highly unlikely, because of the ordinary difficulties of being allowed to work in foreign countries. And if I did come in a play, it would be the usual cliched' thing of coming from London to New York, staying for twelve weeks, and then going. Which is very unfortunate, both for the British and the Americans, because those restrictions mean that the audiences on both sides of the Atlantic are sometimes prevented by, I think, unreasonable rules, from seeing the very best of both sides. I mean, I wouldn't care myself if the West End of London was completely drowned in American plays, because, it would seem to me, that we, the audience in London, can decide on what's good. And if what is the very best is American one season, and British another season, then I don't see why it shouldn't swing backwards and forwards like that. But those rules actually prevent people, innocent people like you and me, from seeing the very, very best. And I depore that. Yes?

Q: Did you write a screenplay, and if so, will it ever be published and performed?

TOM: I did write a screenplay for "Doctor Who", called "Doctor Who Meets Scratchman". And for the one time, we actually -- "Scratchman" is a word for the devil. And, I thought it was absolutely marvelous. And I used to read it every night, and fall about with laughter. And I prepared my Oscar speech, and all that sort of thing. But of course everybody else absolutely hated it. So it never did get done. Some little hand sticking up. Are you waving or drowning? Waving.

Q: Was it your idea to put in Shakespearean quotes?

TOM: Was it my idea to put in what?

Q: Shakespearean quotes.

TOM: Did I -- well, yeah, I suppose so. When I was at loose ends, and I often was at loose ends -- it's a bit like life, really. Um, yeah, I used -- they used to get me. I mean, not on the take, I might say. In case someone's going to ask me did I ever improvise, the answer is absolutely NO on the takes, since that would be technically impossible to do without making a mess of the takes. They all had to be rehearsed. But we used to improvise during rehearsals, and sometimes they would get in and become the cues.

Q: Are you doing a series now, and if not, would you consider doing a series again?

TOM: The lady asked me am I doing a series or would I consider doing a series. I'm not doing a series. I'm on my way to Los Angeles, by invitation, to discuss the possibility of working in America. (Great

applause) I tell you, it's a great pity that that reaction can't be heard in Los Angeles. Because I might add that when I was in Los Angeles a few weeks ago, being quite well connected through a powerful office, I had access to some important people. And so I got to all these important people. And I have to tell you that they were completely underwhelmed. They don't know what's going on in the rest of America. They don't know about you. Which I found -- well, I told them very indignantly. And they were surprised, and just thought I was exaggerating. So the real problem is that one can be -- if you're not known in Los Angeles, people in Los Angeles tend to think that you don't exist. Which I find arrogant of them. Yes?

Q: Have you ever done any singing?

TOM: Any singing? Ummm....yes....I can sing. Yes, I can sing, as long as there's no accompaniment. I'm not bad on Gregorian chants. But that was another story, and the audience is obviously too mixed for me to pursue that line. Yes?

Q: (Hard to hear)

TOM: The lady says that I tried to keep the violence down, and if I did so, how did I feel about how Adric died? Well, I think by then I had gone, and he was blown up. And I -- well, I regret that, because I really used to say the obvious every day, and every day no one ever listened -- but I wanted "Doctor Who" to be very much more violent, but in a non-naturalistic sense. They were always asking me to blow people up. And I used to find that so tiresome. Whereas off camera, if I had a sword fight, I used to want them to do that lovely old joke, which is suddenly they'd cut to about twelve swordsmen, and then they'd cut to me, and then you'd hear ch-ch-ch-ch-ch-ch-ch, and then they'd cut to someone else going (staring) like that, and then they'd cut back, the twelve fellows are all dead! (Laughter and applause) You see, they wouldn't listen to you. No, they wouldn't have that. They just thought that was silly, and I said, "Of course it's silly." Yes?

Q: What's your second favorite science fiction series?

TOM: What's my SECOND favorite science fiction series? Um....I admired "Space 1999" -- let me tell you why. You haven't heard the reason yet. I thought "Space 1999" was an insomniac's dream. And I think that in that sense, it was a very important, a very contributory program to the welfare of the people who watched. In England particularly, because we were bombed rather badly during the war, we've produced a whole generation of insomniacs. And there were people who hadn't had a decent night's sleep since 1945, who used to switch on "Space 1999" and drop straight into a coma. In fact, there were questions asked in the House of Parliament, because there were people who weren't prepared, that is, they still had their shoes and socks on, and possibly their hats, and they used to casually switch it on, and then of course swoon in front of the television. The way to do it was actually to get into bed, watch it -- switch it on, and then tcht, off you go. Yes?

Q: Is there any particular science fiction or fantasy, whatever, character that you'd like to play?

TOM: Is there any particular fantasy figure I'd like to play. I don't -- I don't think so. Nothing leaps to mind. Naturally, like any other actor, I would have been interested to play for those younger people like Lucas of Spielberg, I would like to play anything that they'd do, although I mean, if you want my reaction to something like "The Jedi", which I saw -- felt I had to see the other day, I thought it was very thrilling and brilliantly done with the sequences in the forest. It was simply amazing. However, I did have reservations and thought it was rather sad that the character played by Harrison Ford was diluted by constantly, such a good actor left with a flippant one-liner, which is very typical of Americans. Which meant -- one-liners are terribly tedious, because one-liners are about scoring off people all the time. Now once in awhile, that's very useful. But eventually, one-liners are really mostly the sort of products of a rather cynical attitude, and therefore, Harrison Ford, cumulatively through the film, became more and more disconnected from the anxiety of the character. And because one didn't fear for him, one didn't really get involved in the terror. I mean, if you ridicule the opposition, the enemy, even in a melodrama like that, to the point where they're just entirely laughable, well then what we're really watching is a kind of virtuosity, as opposed to getting deeply into the subject. I thought it was lamentable Darth Vader turned out to be a goodie. Absolutely lamentable! I mean it completely subverted the whole notion of romance and excitement in that kind of melodrama. And it really was, I thought, a cop-out. I think that what's his name -- Hamill, should really have shot him ruthlessly. And I also had reservations about the Emperor looking so much like Boris Karloff. And being, obviously, trying to be evil. I think that what he didn't understand -- when you get a script, and the casting director says "He's a villain", I always just go deaf then. I mean, I decide on who's the villain. But when you play a so-called villain, the classification of a villain is left, in my view, entirely in the hands of you the audience. When you play one of those people described as a villain, you can only play -- it's the first rule of acting -- from that point of view. And so if you're playing the villain in "Star Wars", or indeed, anything, in "Doctor Who", the Master or whatever it is, you can only play it as a misunderstood character. So the Master should really, be constantly shrugging and saying, you know, "Why is he opposing me? Why is he getting in the way? All I want to do is run the universe, and these people are getting in the way." Because that's where the tension comes in. When someone has a diametrically opposed point of view from yours, and yet doesn't see your point of view, that's the source of all conflict, both in fiction and in real life. But I'm not a film critic, I'm talking from an actor's point of view. Apart, with those reservations, I did think the film was very, very thrilling and dazzingly well done. I just regret that I wasn't in it, but there you are.

Q: Did you play Prince Koura that way then, and Rasputin?

TOM: Did I play Prince Koura in "The Golden Voyage of Sinbad" and Rasputin that way? Well, yes I did, otherwise I wouldn't be saying what I am now. I mean I played it from their point of view. Rasputin was a matter of contention when I started on that, because Rasputin had a very good idea, from Rasputin's point of view, of course. Which was that in order -- you might like this, really -- I quite liked it -- he said, he had this idea, that when people that he liked, who were powerful or beautiful, or whatever -- mostly they were powerful or beautiful -- he suddenly offered them a marvelous scheme. He said that the real way to ecstasy -- and that got me straightaway -- was in fact to be steeped in evil, and then after you've been steeped in evil, one would confess one's sins, and he would give you absolution, and then you'd feel AMAZING. And he had both sides of the deal. He would actually steep you in evil, and then forgive you for your evil, and then you felt good. Which I though was a marvelous confidence trick. But he actually did get away with it. Yes, there's someone there. Yes?

Q: Were you really riding your own horse in Sinbad?

TOM Yes, it was me really riding. They ran away with me, yes. It's much easier to ride those cutting horses in Spain than to ride in the orthodox, I think rather dreary British way. Because you go straight into a canter, and that is altogether easier to hold. Yes?

Q: What would you best like to be remembered as, "Doctor Who" or another character?

TOM: What would I best like to be remembered by, or as....I'd like to be remembered by YOU. Questions like that bother me slightly, because I don't know how I'm looking. I know I'm feeling faintly erratic, but I hope that won't really come up for some time yet, because I really can't be doing with the thought of not existing. In fact, I find the thought -- I think that death is just weakness of character. I just can't be doing with death. I think that people should just pull themselves together and refuse to go. Yes.

Q: Could you give us an address....(can't hear it)

TOM: Well, I mean, the address of the producers in Los Angeles are just the casting heads of all the major companies in Los Angeles. All of them, without exception -- no, one of them -- had ever heard of the program, or me. (Audience goes "Awwww") What is -- it doesn't matter about that, because I just think they're _____ anyway. [sorry - ed.] I don't really need them. But what I find insulting, is that my experience outside of Los Angeles involves people like you. And the corollary of them not knowing about me, which is unimportant since I can make my way somewhere else, I don't need Los Angeles -- is that they actually don't know about YOU! Which is <u>insufferable</u>, in my opinion. Yes, that little boy there.

Q: Has the Queen of England or Prince Charles ever made any comment about "Doctor Who"?

TOM: A little boy asks a good question here, if the Royal Family, like Prince Charles or the Queen, ever made any comment about "Doctor Who". No, I don't think they have, however, I once went to a party at 10 Downing Street, and the Prime Minister was terribly enthusiastic, since his only way of being friendly with his grandchildren was to sit down on Saturdays and watch "Doctor Who". It was a very agreeable sensation to be welcomed by the Prime Minister, and complimented about the program.

Q: In "Terror of the Zygons", the Brigadier referred to the Prime Minister as a woman. And that was long before Margaret Thatcher was elected. Was that your idea, or was it pre-written?

TOM: I think that the idea of answering the telephone, when they said the Prime Minister was on the phone, someone picked up and said, "Yes, Madam", that really was quite full of foresight. I suppose that one came out of the alehouse, you see. We used to go to the pub every day. Because it's very hard, when you're thrashing through something like that, to just go straight home. I mean, often the scripts seemed to me to be skeletal, and they needed filling. Under compression, television is largely written in telegrams. So the problem is, when you're speaking in telegrams, is how do you actually fill out details that make it acceptable and thrilling to the audience to see? So I think that came out of the pub. Someone said, "Let's say 'Yes, Madam'".

Q: The thing about California you have to remember is that we consider California to be alien territory....

TOM: I think it's the people in the Midwest who actually make up the massive audience that follows anything. However, the people in the Midwest are patronized in this sense -- that when, over coffee or drinks or whatever, at these meetings a few weeks ago in Los Angeles, I pointed out as gently as I could, because I didn't want to be directly offensive, I pointed out that frequently in television, it was all complete stereotypes. And, to which the answer was, "Yes, that's right. They ARE stereotypes. And we don't want anything else except stereotypes, because that's what the mass of the audience wants." I find that, again, insufferably arrogant, that they ascribe to themselves the insight to exactly what the audience wants. My opinion of most people who make television programs is that they don't even know what's on the other channel. They don't know what THEY want. And how can they possibly know what the people in the Midwest want?

Q: You're reported to have played the part of the Pope in "Luther". It was on television here in Chicago not terribly long ago, and you aren't in it.

TOM: After I played Rasputin, I was asked to play Pope Leo X, who was the Pope who dealt directly with Martin Luther over the Great Declaration before the Reformation started. And I did play that Pope, it's a script by John Osborne, and it is a marvelous one scene that lasts about fifteen minutes. And therefore, when you run it on television, and they want to make a cut, of about fifteen minutes, they just knock out that scene. Which bores me to death. I'm so sorry about that. Yes?

Q: If you could play one character in literature, what would it be?

TOM: What character.....um, I sometimes think that God....I think that God sometimes is not really very convincing, in the sense that he carries subtlety to lunatic degrees. I think actually, someone needs to play God so that he's slightly more accessible and comprehensible to audiences made up of people like me. There is no other character in literature whom I instantly want to play, or passionately want to play. Sometimes things go through my mind like Captain Hook....sometimes things drift through my mind like Peter Pan, but I'm never going to get that.

Q: Has there been any news or any possibility of your doing a theatrical production, and reprising your role as the Doctor?

TOM: The man asks is there any possible of playing the Doctor on stage. Someone has actually attempted to put it on the stage, but it is very difficult to do that, because inevitably the big attraction in the monsters are the Daleks. Now, I always found the Daleks disappointing for two reasons. One, they were always shouting, on one note, which I used to find very wearisome. The other thing is, I couldn't understand, really, why it always subverted my intelligence, from the point of view of the character of the Doctor, for this reason. That to get away from the Daleks, all you had to do is run upstairs. And therefore, on the stage, it would be very, very difficult to do since the monotony of a stage presentage is relieved by varying levels. So, I think that's the problem they ran into when they did it in London, and it failed. Yes sir? That little boy there. Yes?

Q: What do like best, the old logo or the new logo?

TOM: Did I like the new logo or the old logo? I think I like the old logo.

Q: I heard a rumour that you have written some columns in the past, and I was just wondering if you've ever done anything written that was actually published. If so, can you enlighten us?

TOM: The lady asks, did I ever write some columns, and if so what? Yes, I used to write for the London Times on autobiographies, mostly, or theatre books. But I got very tired of that, because I used to find myself being very nervous, and slamming the directors. If someone actually published a book, and they would give it to me to review and I hated it, I'd find it, you know, a terrible problem, because I wanted to skin them, and say how terrible they were, when of course they were very powerful. An actor's in a very vulnerable position in that way. And so finally, I was always set with, therefore, rejecting those books, and write of finding good books, so that I could only say good things. So, I was a bit cowardly there. Yes?

Q: You've played both good roles and bad roles. Which do you prefer?

TOM: I've played good roles and bad roles. You mean good characters and bad characters? Oh, I don't have any particular preference. You know, I think I'd rather play the best ones. That's all. It doesn't matter

what sort of viewpoint they take, as long as it's interesting, and it's the best one.

Q: What kind of acting do you prefer? Drama, comedy, science fiction?

TOM: I don't have any preference, either, about that. I mean, I think that I can't conceive of any situation, or any sort of part I would play, voluntarily, which actually doesn't bring in contantly ironies and comedy and humor. I don't believe in those sort of black-and-white demarcation lines. Those that fear differences between people or characters strike me as being boring. I'm interested in, sort of complexity. Yes, the lady with the spectacles.

Q: Do you think that when people see you now, they still see "Doctor Who"?

TOM: Really, what you're saying is, do I feel that I've been typecast by that. Well, the only answer that I can give is that when I raced through a few things I've done in the last two years since I've left the series and went back to the theatre, I see no evidence of that. I've carefully chosen, I think, good and challenging material, since I get offered a lot of plays, which are light comedies, where people would come in the provinces to see, really, "Doctor Who". And if I'd wanted to, I could waltz through it. I've avoided those like the plague. But if the writing is good enough, and the direction is sound, and I'm conscientious about playing it, then I have no problems going from Long John Silver to Oscar Wilde, which are really contrasting parts. Yes?

Q: (About the monastery)

TOM: You said that I'd once been in a monastery. That's right. Yes. I was in a monastery. Because my very first ambition was to be a saint. I've always been ambitious, unlike the character of the Doctor. I've always been very ambitious, and I wanted to be a saint from quite an early age. And it didn't work out, really. Then I toyed with being a martyr, which was easier, I think, and then I got frightened of that, and then I came out into the big world. The only thing I think that's left over from that experience is that I still find it very easy to get up early in the morning. Yes?

Q: How come you weren't in "The Five Doctors"?

TOM: How come I wasn't in "The Five Doctors". Well, they have used the material from "Shada", which they've interpolated -- inserted into that. I think it was much easier for the other characters who were playing that part to come back, because they'd been away from it a long time. I think it was fun for them. I think. I don't know them very well. My point of view was that when they did it, last autumn, it was still very near to me. And I was very proprietorial when I played the part. And somehow or other, as it got nearer, and I saw all the advance charts of the television play, I became more and more agitated and thought, I don't want to go back with those other people. Because I didn't want to go back as a wheeze. I'm all for wheezes in most situations, certainly in real life, but I was so proprietorial on the program, that I thought, I don't really want to go back. I felt a bit

hypersensitive about that. I said, 'Let them get on with it.' I just was...nervous. Yes sir?

Q: Do you find the audience different in England than in the States?

TOM: Well, the audience is slightly different in America from the United Kingdom, simply because the programming, the areas around Chicago -- I imagine most children are in bed by around 11:00 at night, or whenever it goes out. So inevitably, the children -- inevitably that kind of programming dictates what sort of audience it will get. I do think anyway, that my experience, which is very, very brief -- you'll notice that I talk emphatically about everything because I know nothing about anything -- but my experience from another bash like this which was a few weeks ago in California, is that the Americans are very much more demonstrative and enthusiastic, and they can drive and interpret and influence each other to get enthusiastic about the program much more than the British, who are traditionally more reticent altogether. The other thing is, of course, because of the size, the different sizes of the two countries, is that here, people can have a good time making a contact with someone a long way away. In the United Kingdom, there isn't anywhere that's a long way away. I think there really isn't. You can drive the length of the United Kingdom in a day. And across it in even less time. And so, because of the programming there, because of the press reaction and things like that, it became, somehow, traditionally a children's -- a family program, surely. And grandparents used to enjoy watching it with small children. But I think that was just, you know, the promotion of it. I'm very glad about the constitution of this audience here. Yes?

Q: I was wondering if you could tell me what the reasoning is behind leaving out any emotional contact between the Doctor and his companions. When you dropped Sarah off, for example. I think a hug or a kiss would have been great.

TOM: That's a very interesting question. The girl says, why was it that emotional involvement was excluded from the character of the Doctor in relation to -- vis a vis the girls, in particular. Well, that's understandable. But -- the girl points out, quite rightly, that when Sarah left, there wasn't really very much reaction. Sometimes, when it came to doing those scenes, there were arguments about how it should be done. But it strikes me that sometimes, a crucial moment, an emotional moment when you're saying goodbye to someone you love, it strikes me that under the compression of television writing, that the less said, the more potent it is. Because one of the difficulties is, as in real life, is that when something crucial is happening to you, and you're saying goodbye to someone you care about, and your heart is nearly bursting, one suddenly realizes at those moments how inadequate language is. That, what do you say? We all know that situation, where you're saying goodbye to someone, on a railway station or at an airport, when you say goodbye, and then they say the flight's held up for an hour, or the train won't go for an hour. And one goes from a heart-bursting situation, where you're terribly moved at saying goodbye, to becoming angry, because you've shut down. And you've got to start all over again. And then one begins to get a little bit petulant, because

language, in those crucial situations, except in the hands of fine writers or great thinkers, is often inadequate. So therefore, we used to operate on that assumption, and say as little as possible, hoping to give the audience the maximum amount of imaginative responsibility, so that they could do it. It strikes me, and I say this diffidently, because I don't watch all that much television, but it strikes me that, in lots of screenplays, and lots of television, people frequently say too many things. And I think that if the actors are written in such a way -- the characters are written in such a way, that they spell out everything, what on earth is the point of us watching it? The engagement of the imagination of an audience with a play, or an opera, or whatever it is, is that it's very fine and allows the audience to respond, and exercise their own responsibility in their reaction to it. If everyone spells everything out, if everyone cries on cue, I mean, it gets, to me, rather tedious. Yes. The girl in the scarf.

Q: What did you think when Peter Davison tore the scarf apart?

TOM: What did I think of him....? Did he tear that scarf apart?? Did he?? Sounds like a cheap joke to me. I didn't watch "Doctor Who", I tell you, when I was doing it, and I mean I'm very serious, I did not watch it. And I told you the reasons. And therefore, I certainly wasn't going to watch it when I heard that someone else was actually taking it over. I know nothing about Peter Davison. The girl with the eyeglasses. Yes.

Q: Do you like animals?

TOM: Do I like animals? Yes. Yes I do.

Q: What's your favorite one?

TOM: Well, my favorite animals are human beings. I'm very partial to human beings. After that, I like cats very much. If there is reincarnation, I'd like to come back as a cat. I'm a terrible gossip, and I love to overhear and eavesdrop things, and if you're a cat, the wonderful thing about being a cat is that you can go anywhere, just anywhere, and no one really takes any notice of you. And you can lie on the beds or on shelves. There is a wonderful story I'd recommend to you by a great British writer called H. H. Monroe, who's pen name was Sakie, and Sakie wrote a wonderful series of short stories. And one of them is called "Topa More'", about a cat who learns to speak, and the anarchy which ensues. It's a marvelous short story, that. Yeah...a cat. I'd like to be a cat. I'd also like to be an otter. I'd also quite like to be a shark. But I would be the sort of shark, actually, that just came up to people and sort of butted them, gently. I'd try to give sharks a good name. I think that would be a terrible wheeze to do, actually. To be a rather pet shark. That would be very nice, actually. Actually, it would be quite nice to be a shark who thought he was a dolphin. To go around saving people and carrying them back. That would really turn "Jaws" over, wouldn't it! Yes sir?

Q: Is there any truth to the rumor that you left "Doctor Who" over a conflict of interest with the producer? And another rumor started about your health.

TOM: Well, no, I don't think there was any particular conflict of interest in why I left. It is true that I was rather ill for a period of several months, when I mysteriously lost an enormous amount of weight and people became anxious about me. In fact they became so anxious that they were worried about matching the rushes. Because sometimes, you know, the rushes -- filming would take place over three weeks, with me rehearsing the studio stuff in between. And when it came -- one particular period when they were in a terrible state, because it wasn't in the script that I was looking rather different. I think it was around the one they did about vampires. Yes. But it really had no direct bearing on me leaving. Sometimes I get a bit rattled and depressed, and then, it showed by me losing weight. That's the way it goes. Yes?

Q: You obviously have some very strong opinions about how different roles should be played. Have you ever considered going into directing?

TOM: A girl here says that I have obviously strong opinions about how things should be played, and have I ever considered going into direction. I don't think so, for this reason. I think that, nowadays, it's very little understood how difficult it is to be, actually, a director in the theatre or in television or in films, and for this reason. The actual amount of time and energy that a director is allowed to put into directing is minimal when compared to the amount of anxiety he has to undergo simply coping with the technical problems of making something happen. Dealing with union restrictions and time lags and things like that, and worrying about planning meetings that take up an enormous amount of time. I would like to be a director if all one had to do is direct. But as for dealing with the other people, who are only interested in the hours, or the tea breaks, or whatever it is, no, I couldn't cope with that. So therefore, I'll probably never direct anything at all. Yes?

Q: Have you thought of becoming an acting instructor, and sharing some of what you know about your craft?

TOM: Have I thought about becoming an acting instructor? Well. No I haven't, actually.

Q: Perhaps you should.

TOM: Yeah. That might be quite good, really. Well....I know a few things. I'll think about that. That's a good idea. Yes?

Q: My little boy here thinks you're so wonderful that his very first words were "Doctor". And the third thing is, did it ever occur to you when they cut off your hair, that some enterprising barber at the BBC was selling it off?

TOM: Well....it might be a witty idea to sell some for charity or something, but that's all it would be good for. Yes?

Q: How did you actually get the part?

TOM: Well, just by accident, really. Nearly everything, as you must have noticed already, is an accident. And I was out of work, and there was a film going around of mine, "The Golden Voyage of Sinbad", as someone talked about here, and the BBC were casting up "Doctor Who". And those sort of little accidents all came together, and I had written at the same time to someone I knew at the BBC, and so suddenly I was "Doctor Who". I didn't expect it. Nor when I got it, did I expect that I would end up here, saying hello to Chicago. Yes?

Q: Do you write poetry?

TOM: Do I write poetry? Well, sometimes I write limericks. But I'm not very good at them. But I do read some poetry, and I admire it a lot. But I'm not very knowledgeable about that. I read Shakespeare a lot. And some contemporary British poets. But no. I remember years ago, when I was a student, being very intrested in e. e. cummings, and Lowe, and people like that. Yes?

Q: I was wondering where the interior of the TARDIS is filmed for "Invasion of Time".

TOM: Well, the interior of the TARDIS is always filmed in the studio, because we --

Q: The interior of the TARDIS outside of the control room.

TOM: Ah. What story?

Q: "Invasion of Time". (With lots of audience prompts about swimming pools, staircases, basements, greenhouses, etc.)

TOM: Yeah, I.....yeah....I don't know. I don't know whether I liked that swimming pool sequence, actually. I think I remember complaining about that bitterly. Yes?

Q: Do you have any children?

TOM: Do I have any children? Ahm.....yes. Yes I do. I have two grown-up sons. One of twenty-two and one of twenty. What? No, they're not in acting at all. They're not interested at all in acting, and they're not really impressed with me, either. But then, that's what you'd expect from your children, wouldn't you. I mean, they really sort of cut me down if they can, and I tease them along a bit, but they're not interested in the theatre at all, and I'm relieved about that. Yes?

Q: We know what you want to be in a future life. What were you in a past life?

TOM: That's a very good question, that! Um....it couldn't have been a cat or an otter. I don't know. I think, it seems to me that when I have bad dreams about that, I think probably I was a cockroach. Which is unfortunate, because I must have been crossing a kitchen one night, in England somewhere, and somebody came down for a glass of milk, and hurtled me into this life. Yes?

Q: Why did they get rid of K-9?

TOM: Why did they get rid of K-9? Well, I suppose because they're crackers. Because they've got rotten taste.

Q: How do you manage to get through the TARDIS door?

TOM: How did I manage to get through the TARDIS door? Well you've seen, it's rather difficult, isn't it, to go through it gracefully, because it's very narrow. And I often used to catch my chin on the door as I went through. And then they used to cut THOSE scenes. But it was difficult. Also, the TARDIS used to rattle when we were inside. And if they could, they'd re-shoot the scene so it didn't rattle, whereas I wanted constantly to dive into the TARDIS, and it would actually go like that. But they wouldn't do it. Yes sir?

Q: Would you like a jellybaby?

TOM: Would I like a jelly -- I'd like an orange one, yeah, if you've got one. Ladies and gentlemen, it's been very interesting for me, and I hope it's been not uninteresting for you, and I've enjoyed it, and I'm very grateful to you. And with this orange jellybaby in my hand, I would like to say goodbye. And I'll see you later.

SATURDAY, JULY 16, 1984 (Session II)

Session II is separated from Session I by a few hours, and a few thousand people who greeted Tom outdoors by the pool for photos, handshakes and kisses. Because of the number of people attending, this was a completely different audience. And of course, Tom got another standing ovation, and was feeling fairly confident by this time!

TOM I think we'd better start making steps toward some kind of intimacy by me answering any questions you like, because we're here to celebrate our mutual interest in "Doctor Who". And, indeed, our mutual interest in anything you like. And not knowing very much about anything, in fact the truth is that I know nothing about anything, you will find that I speak emphatically about absolutely everything. It's just the way aliens are licensed to talk.

And so, here I am at your disposal. I'm yours! But fair dues, you're mine too! And so let's go into straightaway talking about whatever it is that's on your minds, and I'll try to answer that. Yes, that man there.

Q: What would it take to get you to play "Doctor Who" again? (HUGE applause, shouts, cheers of approval.)

TOM: Yes, that would do it. That's a nice, generous question. Thank you.

Q: Who did you like working with the best?

TOM: Who did I like working with the best? Ahm....I thought that working with Davros was very rewarding. Yes?

Q: How come you don't make a feature length movie?

TOM: How come I don't make a feature length movie? Because they're so cautious about these things, and I think by now, the feature films that are being made are not likely to be drawn from a television idea. I think that the big science-fiction movie makers now are so powerful, and so successful, that they probably are more inclined to draw on their own ideas rather than steal -- or improve, or adapt a television formula. So that's a sad thing. Yes?

Q: I was wondering, in one of your episodes, you had John Cleese appear. I was wondering, how did that come about?

TOM: Why did John Cleese -- with Eleanor Bron, he was with, yes. Well, John was passing through the studio, and he is just so amusing to be with, he came in to say hello, and so we quickly wrote in a scene in that art gallery, and he agreed to do it. It was just as casual as that, because he just -- I thought it would be amusing to have John Cleese....

Q: While we're talking about one of your programs, you had a cut on your upper lip in "The Pirate Planet". Why?

TOM: Yeah. I have a cut -- I have a scar on my lip, yes. I was bitten by a dog. I was bitten by a dog in a pub that responded -- curiously enough, it was a demented dog. It had been brought from the dog's home, and obviously was terribly insecure, and if one sort of when like that (Tom sticks one finger in his mouth, and "pops" his cheek), the dog jumped. And I went to touch my lip, and this dog flew at me. And it caught me on the lip, and there was a tremendous amount of blood, and I was in an awful state of agitation, because I thought my top lip had gone. Which would have reduced me to playing smiling parts. I would have looked like the unsuccessful half of a knife-catching act. Fortunately, it was just a tiny scar.

Q: Can I volunteer to wash your back for you?

TOM: That's very kind of you. Yes sir?

Q: Are you amazed at how popular you are here?

TOM: I am amazed at the response of American audiences compared to the United Kingdom audiences, who are very, very much more reticent in every way. I think it is astonishing to me how freely you are able to express yourselves in absolutely every way. And this afternoon -- somebody kissed me in the eye this afternoon. Yeah. I didn't see who did it, and I couldn't see afterwards. Whoever did it had a very quick and clever tongue!

Q: (Can't catch the whole question, but...)

TOM: What have I been doing since I left the series? I went straight from -- I'd resolved, really, to go back to the theatre for awhile, just by way of a change. And so I went straight off to do Oscar Wilde in London, which was fun to do. I am a great admirer of Oscar Wilde, who said, by the way, that America was discovered before Columbus, but it had been hushed up. Maybe there's something in that. And then I went on to do, in the theatre still, Long John Silver in "Treasure Island", which was heavy on one of my legs, but that was successful. And then I did an Ibsen play called "Hedda Gabler" with an actress called, I believe, Susannah York. And playing -- me getting used to playing title roles, when I arrived at the read-through, I was horrified to discover that I wasn't playing Hedda Gabler. I was even more horrified to discover that Susannah York was really very proprietorial about it. So we got off to a bad start there, and she and I didn't see eye to eye at all. Ha....we certainly didn't see eye to eye. And then I joined the Royal Shakespeare Company for half a year, which I've just recently finished, and in between time, I did Sherlock Holmes in "The Hound of the Baskervilles" for television. And an appalling so-called thriller called "Doctor Ziegler's Casebook". I played Doctor Zieger. Apparently it is appalling, but very successful in spite of itself. Yes?

Q: How were you picked to play the Doctor?

TOM: How was I picked to play the Doctor? Well, it's quite a simple story. I was out of work, naturally, and on a building site. And there was a film of mine called "The Golden Voyage of Sinbad", which was on

release. And they were re-casting the part of "Doctor Who", and I had written to someone who was connected with it, about something else, and he happened to see this film. And then suddenly my whole life changed, and I moved from carrying bricks on a building site, to being "Doctor Who", to finally arriving by a roundabout route into Chicago, where I'm feeling very good about it! Here is a man who was kissed for his life in Chicago. Yes?

Q: Why aren't you going to be in "The Five Doctors"?

TOM: Why I'm not -- well, there is some -- why I'm not going to be in "The Five Doctors". There is some footage from a cancelled story that has been inserted into "The Five Doctors". The reason is really also quite simple. I was the one who was nearest to it when they decided last year to do "The Five Doctors". And for the other men, I think it was just a wheeze, and the girls, to come back and do it again. But I was too near to it, really, and I felt -- I suppose they must have thought I was exaggerating -- but I felt very proprietorial about the series, and I didn't, selfishly, want to go back and work with those people. Which, you know, naturally made them rather upset, and they thought I was being unreasonable. And I <u>was</u> being unreasonable, and terribly selfish, and a bit of a -- making a <u>bit</u> of a scene, really. But that was why. I just couldn't face it, because I was too near to it, and I couldn't go back just being a fifth of it. I wanted to be <u>all</u> of it. Just as when I came here, I insisted, when I agreed to come to Chicago, that there should be no one else here from the production, because I wanted you all to myself. And that's not meant at all flippantly. I felt very strongly that I should have you all to myself, because it may not happen again, and I wanted to celebrate with you. Yes? Next question?

Q: First of all, I'd like to say I think you're very talented as the Doctor, and I'd like to ask how did you get your costume together?

TOM: The costume arrived by accident also. My life is actually full of accidents. I suppose my birth is an accident as well, because I do remember my father being terribly absent-minded. When he used to look out of the window, and he'd look back at me, he used to say, "Who are you?" A bit like Kilgore Trout. So I think I was a miracle, really. A miracle birth. But the answer to the costume was that we had quite a long time to decide on the costume without being tyrannized by drawings or preconceptions by the designer. And so we went out to play, and we chose the costume by trial and error, just trying it on, and then we decided on the scarf, and we bought the wool, and we sent it to a lady who was excited to be working for the BBC, and she knitted up all the wool. And when we got back there, it was sixteen feet long. Which was a very sweet accident. And when I tried the scarf on, everybody agreed it was a terrific wheeze, and that we should keep it. So it's one of those accidents. Yes?

Q: Did you appear in "Don't Pay the Ferryman"?

TOM: No I didn't. I wasn't in the Ferryman. It's strange the way people -- how do you see that, I don't know. I wasn't in that. Yes?

Q: (Can't hear the question)

TOM: Well, I had a long way around to, actually, the formality of acting for money. But I got started very early as an actor. I suppose I was about seven or eight when I realized something. I mean, sometimes actors -- who are notorious liars, who will say to an audience, 'I was playing with Pollock [?] theatres when I was about four, and dressing up in my sister's clothes, and when my father coughed I could spot the key he coughed in', or something like that -- you know, it's actually lies. Beware of actors. They're such treacherous people. However, the bizarre truth of my experience was this: that I used to go to an awful lot of funerals when I was a child. I adored the finality of funerals, as opposed to the improbability of weddings. There is something -- there's no going back on a funeral, really, without getting a very bad reputation. And so I used to go to five or six funerals a week. You must understand that I'm talking about the pre-penicillin days, when people died of colds or nails in their shoes, or sometimes of boredom. It killed them where I came from. And so I would be at the graveside, swinging my thurible -- I was intensely religious in those days -- and always hungry, because being raised a Catholic, one wasn't allowed to eat before a requiem mass. And one particular day, I was so cold, and so hungry, that I cried. And at the end of the funeral, a man took me aside, and instead of giving me threepence, he gave me two shillings, which is the difference between about five cents and a dollar and a half, or something like that now. And I was astounded at this, and he squeezed my arm as well, and looked rather earnestly at me. And then began my corruption. I thought, 'He's given me all this money because he thought I was crying because his granny was being buried.' And I was crying because I was hungry and cold. However, from then onwards, it was tears and snot the whole way! And I became a professional mourner, and started to make some money, while the others were only getting five cents a funeral. Because I realized, then, that I had a small capacity to please people, which I think is a loose definition of what an actor should be. A professional pleaser, that's all. The measurement of an actor's success is exactly in proportion to the number of people he pleases. And so that's how I got started. Yes?

Q: You just said that actors are notorious liars. Is this the truth you just told? (Audience laughs)

TOM: The man said I just said actors are notorious liars, is that the truth? How could I possibly tell you? And if I did say it was the truth, how could you possibly believe me? I think they're treacherous. Yes?

Q: (Can't hear the question)

TOM: The man wants to know would I consider the idea of people being frozen after they've died so they can come back later and join me in the future. I don't think that -- for a start, I don't greatly approve of people dying. I think they should pull themselves together. I consider it weakness of character. I refuse to go. Unless of course, you insist.

Q: Did you keep anything from the series?

TOM: No, I didn't keep anything from the series, I don't think, except a few pictures. Because it was -- that sort of thing would upset me. Having made the break, I decided not to lumber myself with too much, ah, souvenirs. Yes madam?

Q: Was leaving the role your choice or the producer's choice?

TOM: Leaving the role was my choice, because after six years, or something like that, seven seasons altogether, I decided that I really had to go out while it was still doing well, and that I should try something else. It was really as simple as that. I began just to drag my feet slightly about going to work, and then I realized that was a signal that I should go. Yes?

Q: What happened to K-9?

TOM: K-9? Well, nothing happened while he was with me. Didn't it happen after I'd gone? What? Ah yes, that's right. That was the second K-9, now, wasn't it, because he was Mark II. That's right, I gave it to Romana, yes. I don't know why they didn't bring it back, because it was very easy to repeat the same formula about manufacturing a Mark III. I think that's a pity that they lost that dog, but I had no control over that. Yes?

Q: I'd like to congratulate you on your nuptials with Lalla Ward, number one, and I'd like to ask you, is Tom Baker your real name?

TOM: When I became an actor, I decided, really, to do two things instantly. One was to write an Oscar speech, and the other one was actually to practice my autograph, on the assumption that one day I would win an Oscar, and I would certainly be required to write down my autograph. So I devoted myself hard to writing "Cordially yours" -- that dates me -- "Cordially Yours, Jake Bromberg". And at the end of the course, I discovered there was a Jake Bromberg, and I had to call myself Tom Baker, which was silly, because my name IS Tom Baker. Yes?

Q: What would you think of a female Doctor?

TOM: What would I think of a female Doctor? Well, I think that would be a very, very good move indeed. I don't see why not. But it's very unlikely, because you know as well as I do how cautious those people are. And if they did get a female Doctor, they would direct it in such a way that it would be a caricature. Because they're not really adventurous about how to use women, as you notice. In most television, women are used -- especially young women -- are used in a very cliched' way. That's because those fellows are cautious, and a great number of them are not very imaginative. Also, of course, it comes back to that interesting point within the male psyche, that of course, very few men really like women, I think. It really makes me shudder at my acquaintances. I think very few men like women. Very few men admire women. They love them, or they need them, or they get married to them, but....yes?

Q: What do you think is the reason for the success of the whole "Doctor Who" series in general, starting from William Hartnell?

TOM: A gentlemen here has asked me to comment on the success of "Doctor Who" since the beginning. I think maybe, to be fair, that it doesn't, first of all, have any real competition. There isn't anything quite like it, in this sense. That in a lot of fantastical pictures or series, or whatever, there are, very frequently, consumer-type artifacts in it which relate it often to a particular date, whereas the police box, and the formula of the man being able to go through time and space, dematerializing in that TARDIS, makes it a universal, of universal appeal. So that people -- I can't think of any other reason why I should be such a big star in Abu Dabi, or Aman, or Holland....have you been to Holland?? But they adore it. Or Germany. It's in 22 or 23 countries. And so I think it must be something to do with that. There isn't anything quite like it, and that it's simpler. Yes?

Q: Most people, when they see a regeneration, don't like the new Doctor. Why is it that you have such a great appeal?

TOM: The man says here that it takes people time to get used to a regenerated Doctor. I think that -- well, I think that's true. You see, television takes place practically by definition in a domestic context. And this makes it rather an interesting, and therefore very potent, medium, because of where it happens. When people are watching television, it's not like the formality of going to the opera, or the movies, or the theatre. You're in your own home, often just with one other person, not many other people, you're feeling very relaxed or you're feeling frantic, but you're not worried about the formality of anyone else's reaction. So therefore, television can go under your guard, in that when you're tired or distressed or distraught, just like eating biscuits or something like that, you can watch something pretty awful on television, which in another mood, you wouldn't like. Television is very powerful, and dangerous in that way, I think. And it shoots through, because one's guard is very frequently down, either early in the evening, or late in the evening. Ahm....I don't have a television. Yes, that boy there.

Q: What was your favorite "Doctor Who" episode?

TOM: What was my favorite episode? I don't think I can recall a favorite episode. I think I admired very much the design in "Ark In Space", and I think I liked something to do with "The Brain of Morbius". I'm very fond of them. You must understand that when I was doing "Doctor Who", I was explaining earlier today that I was always working on four or six scripts at the same time, with only one day between a read-through or starting rehearsal on the filming. And so I didn't ever, and happily as it turns out, I didn't actually ever know what was going on in "Doctor Who". And when people kindly say that my performance appeared spontaneous, they are absolutely right. It WAS spontaneous. And I was frequently amazed by the time we got to the studio, chasing the clock to get it recorded. And I never worried too much about the sort of logic, or anything else in the script. I just tried to make it fast, and funny, and sometimes touching, and got on with it. I mean, I never got on with the scriptwriters. If I could possibly avoid them I did, like the plague. Yes?

Q: How long did it take to make one of these series, that comes on once a week?

TOM: How long does it take -- you see, because I just told you that working on four or six at the same time, the schedule used to be forty-three weeks, nearly continuously, to make twenty-six episodes. Because one jumped from one episode to the other depending, contingent upon what the sets were or what the locations were. So it took forty-three weeks to knock out the whole season. Yes?

Q: Are you anything like the Doctor in real life?

TOM: Am I anything like a Doctor in real life?? Oh, like THE Doctor. Oh, that Doctor. Well, I don't think so, really, because I mean, it's my poor little body that I lent to the series, but if anyone thinks about the character of the Doctor, it would be immodest of me to say there was very much that I had in common with that character. Except, perhaps, his capacity to be surprised. But the heroic aspect, the absense of greed, the bravery, the absense of any impulse to violence in him, the fact that he wasn't interested emotionally in anybody, which you must have noticed -- all those things, when I look into my own poor head, I think perhaps....I was lucky to be masquerading as the Doctor. No, I'm not like the Doctor.

Q: (Can't hear the question)

TOM: A two-handed -- two-pointed question, here. The lady points out that I come from Liverpool, which is quite right, and she wants to know about my accent. I don't think I can comment on that. I don't think I'm considered to have a Liverpool accent, but I've been away from Liverpool for a long time. I don't know how....no, I don't think I have any particular accent. And the second half, the lady wants to know if I had anything to do with the selection of Peter Davison.....I'm just desperately trying to think who Peter Davison is. (Laughter and applause) Why, has somebody given him a job of some kind? Yes?

Q: When is your birthday?

TOM: My birthday? My birthday is on January the 20th, 6:20 in the morning. That's what my mother said. Yes?

Q: Have you ever thought about trying to work in America?

TOM: A lady asks if I've ever thought about trying to work in America. I'm actually on my way to Los Angeles on Monday, by invitation to discuss the possibility of working in America. And I may very likely be invited to join a CBS production of Christopher Columbus, which goes this autumn. I'd so like to play Christopher Columbus, because I'd actually like to discover America. I don't think they'll give me Christopher, because they're too cautious. Yes, and I'm too old. Yes?

Q: How much of the Doctor's characterization was your own input versus the scriptwriters?

TOM: How much of it was the script editors or writers and me in the character of "Doctor Who"? When I signed to do it -- when I was asked to do it, and then became -- I got lots of press coverage, and they took me out to dinner and all -- I managed to avoid ever talking very much about the series for about a week, until finally I signed the contract. And when I signed the contract, they took me out and gave me lots of free drinks at a luncheon, and they said, "Now, Tom, what are you going to do with it?" And I said very confidently, "I haven't got the vaguest idea." And it is true that I didn't have the vaguest idea. And as I stumbled through it, I felt that it was much better not to think about what I should do, but more what I shouldn't do. So I drew up a list of things that I thought the character wouldn't do. But otherwise, I just jumped on from episode to episode. Because as you know, there's no development in the character of "Doctor Who". It's not an acting part in the sense that you can actually develop or change fundamentally. In most television series, you must already have noticed, without needing to mention an American one, but once a program is what is known as successful, and it is getting high ratings, at the same time, curiously enough, the characterizations freeze. So there is no difference between -- I don't suppose you get "Z Cars" here, but there's no -- well, let's think of "Dallas", there's no character development there. They're all the same as they were at the very beginning. Or in "Dynasty" or something like that. And that happens, of course, everywhere. It happens in the U.K. It's if because of that domestic quality, in series -- I'm not talking about individual shows -- is that in series or serials, people don't like any sudden violent change in characterization. I can't think of any other explanation, because it seems to me to be quite silly. Yes?

Q: Do you watch "Doctor Who" now?

TOM: Do I watch the show now? I didn't even watch it when I was in it. I never did watch it when I was in it, no. Yes?

Q: What do you think of Peter Davison's portrayal of the Doctor?

TOM: Well, I've just said I don't watch it. I never have watched it. Yes?

Q: How did you like playing that character?

TOM: Well, I liked playing it a great deal, because life was very funny. It was great pleasure to go to work, to try to do the alchemy on quite ordinary scripts. It struck me as being a jolly way to pass the days. And the days ran into months, and the months ran into years. And it was just a very nice way of life. One used to go and fight all day over the scripts, and try and make the camera scripts witty and funny, and less predictable. I liked it. It was the happiest time, I think, of my entire life. Yes?

Q: You seem to be very unhappy with the scripts. Did you ever consider writing something yourself?

TOM: The lady asks have I ever considered writing anything myself? No, not really seriously. I once wrote a "Doctor Who" script which I adored. I

used to read it night after night, and fall about laughing. And I showed it to absolutely everybody, and everybody thought it was awful. And so it never got made. But I liked it a lot. So.....but I'm a great fan of my writing, but I don't often show it to anybody else.

Q: Were you a "Who" fan before you became the Doctor?

TOM: Was I a "Who" fan? No, I wasn't really. I used to occasionally catch sight of it because I might be a house guest some weekend, because it used to go out on Saturdays in those days. And I occasionally used to think, 'that's really quite waggish, and it would be fun to be in'. I never dreamt -- no, and I never have been a sort of -- any way, a fanatic about science fiction. Rather more, I lean towards science fantasy. I'm more preoccupied by writers such as Stanislaw Lem than I am of the strict futuristic writers of science fiction. I find their preoccupation with future artifacts of existence not to my taste. I must prefer the freewheeling fantasy of people like Lem, or Vonnegut, or plenty of others. Yes?

Q: Why did you change your scarf?

TOM: Did I change my scarf? I don't remember changing my scarf. Did I change my scarf? What? Oh that's right, yes. That's right, yes. That was getting towards the end of my time there, and that's right, they thought we'd have another scarf. I can't exactly remember the reason, but I do remember getting so confident at that time, that I wanted to go into, practically, high opera. And so we went into that purple coat and scarf, and it was around the time, I think, that we did the one about the vampires, which I enjoyed very much. I've always wanted to play Count Dracula, and I have never -- not that I've seen all of them, but I have never seen it satisfactorily done. I've always thought it must be absolutely amazing, every evening, at sundown, to actually wake up, and push back the lid, and lick one's lips and think, "Now what's on tonight?" And when I saw it in London, there was a very famous American production, illustrated by that stupendous American artist called Edward Gorey, crosshatching the back -- marvelous sets -- but the British actor who played it, when he was playing Dracula, he made a terrible mistake of looking into the girl's eyes. Now, Dracula never looked in anybody's eyes, really, I mean he was always looking at their jugular vein, don't you think? And it wasn't as funny as it was apparently in America, and -- but I'd like to play Dracula. I'd so like that.

Q: Where did the idea of the jellybabies come from?

TOM: The jellybabies sprang into existence as a sort of joke to relieve the tedium of certain moments in the script, and they came in emphatically when a producer wasn't on a film set one day. And I was asked to actually grab somebody by the neck and hold a knife to his throat, and say to him -- I was on an alien planet, and I was supposed to say, "Take me to your leader, or I'll kill him." And so, trying to find the logic of being on an alien planet, I wouldn't use the knife. And the director started to cry, and there was a big scene about it. So anyway, he left it to me, and said, "Well you do it, and you carry the responsibility. You're being impossible. And I'll log you." So I was logged, in that I

wouldn't cooperate, the producer wasn't there, so they had to drive the scene through. And I did it with a jellybaby. I said, "Take me to your leader, or I'll kill him with this deadly jellybaby." On the logic, on the strict logic that on an alien planet, how would they know the difference between a hand grenade, a knife, or a jellybaby? A jellybaby could be deadly. They're deadly now if you eat too many. And so, I put the jellybaby -- I said "I'll kill you with this deadly jellybaby", at which they said, "Well, kill him, then". So I just ate the jellybaby and said "No one gives me orders. Take me to your leader anyway." Yes?

Q: (There follows a lengthy testimonial complimenting Tom -- particularly on spending over two hours in the ninety-five degree sun greeting everyone. The audience approves resoundingly. Sadly, most of the actual speaker's words are inaudible on tape.)

TOM: You are most kind. You are too kind, really, because you cannot imagine how happy I am to receive the energy that was running out of you out there in the sun, and thank you very much. I'm so glad that you liked what I did with "Doctor Who". But you must admit that I've just confessed that it was largely accidental. You see, I think sometimes, one really shouldn't tamper with something. People often tamper. They won't leave well alone. And they want to know why something works. Sometimes people used to take me aside and say, "Can I discuss something with you, Tom?" That would be a director, of course, who would say that. Who else would say a bone-headed thing like that? And I used to jump like a cat. I'd say, "What do you want to talk about?" He'd say "Well I want to talk about the part." And I'd say, "No thank you. I don't want to talk about it at all. Because it's going quite well. Let's just leave it, and respond." Otherwise I think I might have gone.....yes?

Q: If you don't mind my asking, how old are you and are you married?

TOM: How old am I? I am 49 and will be 50 on the 20th of January 1984. And I've been married twice. Yes, I was happy for days in both of them. I'm still very good friends with both of them....I've got their names written down somewhere. It was good, it was good. Really quite nice, I -- might even try it again. Yes?

Q: What are your long-range acting plans?

TOM: My long-range acting plans? I haven't -- I have no long term plans at all. I don't think that actors really can operate like that. I think conductors can, or opera singers, but actors can't do that. I like to sort of cope with it as it comes along. In fact, I suppose, really, I decided absolutely to become an actor because I was drawn by the very insecurity of it all. And I like that terrifying feeling all the time that this might be the last job, or is it the gutter next stop? I suspect that there is a kind of low-life impulse in most performers, that they want to risk that the whole time. I'm a bit like that. Yes?

Q: Do you have any children?

TOM: Do I have any children -- I have two sons. One's called -- and the other one's called Daniel. And the first one's called Piers. And one's twenty-two and one's twenty. Yes?

Q: If you weren't an actor, what would you be doing?

TOM: If I were not an actor, what would I be doing? Hm. I'd be standing in line somewhere, I suppose. I can't imagine doing anything else except acting, because it's such a fun way to pass the time, really. And there is never that grinding repetition that most people, unfortunately in our society, are locked into work which is boring or non-productive, but especially boring. I'm terrified of boredom. Boredom's the great enemy of our happiness. Yes?

Q: (Can't hear the question)

TOM: The TARDIS -- the whole joke about the TARDIS, a device like the TARDIS, is that it is much larger inside than it is outside, which is explained away in a piece of jargon called transcendental dimensionalism. But we never really, in my view, explored that far enough. I would have thought that when I went to change my Wellingtons or something, we should have done reverse shots into Westminster Cathedral. Because of the strict logic that it could be endlessly bigger on the inside, and the joke being how small it was from the outside. I think they were a bit timid there, but they wouldn't listen. Yes?

Q: Who was your favorite companion?

TOM: Who was my favorite companion? You sound like a little journalist all right, don't you. So if I tell you that, I'm to offend about five girls, am I? I do remember thinking that Elisabeth Sladen was very, very fine, and she was very kind to me. And when people are kind to me, my discretion wavers, and I am capable of all sorts of reckless things. Yes?

Q: Did you have any say in how they picked your companions?

TOM: Did I have any say in how they picked my companions? No. Not at all. No more than I had any say about what the subject of the stories would be. No. That was always imposed on me. Yes sir?

Q: As you know, most of "Doctor Who" is on public television. Have you considered going over and doing a quick spot for them to help them raise money?

TOM: I have done several spots for public broadcasting. A few weeks ago, I think I did about three in one afternoon to help raise money. And I always answer letters when people ask me to. And, of course I would consider doing anything for broadcasting, to promote uninterrupted television. Yes?

Q: How did the writers come up with the name "Doctor Who", and what is the Doctor's real name?

TOM: Well, the very original ones which you won't know about, don't exist anymore, I don't think, sadly. But at the very beginning, it was also a joke, you see. When Bill Hartnell was playing the Doctor, there was a

joke in the very early days. When he said his name, which is a chemical formula, and I think he said it in Greek or Sanskrit or something like that, he said that -- someone said "Who are you?" And he said, "I'm Doctor Ichimocorumdurutitsi." And someone said, "Doctor Who?" And after that, it was on. It was just a joke all the time, like "Knock knock." "Who's there?" "Doctor." "Doctor Who?", and I used to fall around laughing.

Q: Could you explain more thoroughly where the character of The Watcher came from in "Logopolis"?

TOM: Where did the character of -- ?

Q: The Watcher. In the last episode.

TOM: The Watcher? Was that my last.....? Ahm, I don't know. I think it was some kind of terrible old cliche' about death being on our shoulder and all -- it was all a bit of a muddle, really. Being watched. And I wasn't at all frightened. And I had to act frightened. I wasn't frightened of that figure at all. I wanted to go over there and tell him to pull himself together. Yes?

Q: Did you enjoy "Nicholas and Alexandra"?

TOM: Did I enjoy "Nicholas and Alexandra"? Yes I did enjoy it, because it was the first major movie I did, about 1969 or so, and nothing happened, because the movie industry contracted there, and people were drawn to more -- to smaller pictures, such as, around that time, 1970-71, "The Last Picture Show", "A Clockwork Orange", and things like that. But yes, I did enjoy playing Rasputin. Yes. And I enjoyed playing the Pope afterwards.

Q: Do you answer your fan mail?

TOM: Well -- a boy here wants to know do I answer my fan letters. The fan mail from America is very, very large indeed, and I am constantly on the move. And I hire someone who vets all the fan mail, and sends me pictures to be signed, because a good deal of the fan mail, of course, can be sorted out really by sending pictures, or whatever it is, very simply. I don't even know who this woman is. She was hired through a friend of mine, who said she was good, and I saw some specimen letters that she writes, and I think she does, really, quite well. But anything which is important, or she thinks is important, and gets to me, I deal with that, yes. Yes?

Q: If someone sends you something, like a gift, does it get to you?

TOM: If someone sends me something -- yes, if it goes to my agent, it would finally reach me.

Q: (More on this subject, hard to hear, apparently about something that was sent.)

TOM: Well, it couldn't have got to me, otherwise I would have done whatever you wanted me to do. A lot of stuff goes through that office. Yes sir?

Q: Did you do your own stunts?

TOM: Such as they were. I took a lot of physical abuse in -- yes, I did do my own stunts, such as they were. But I mean, I tried as much as possible to trim down recognizable or conventional sort of violence where we used to -- on the grounds, not that I felt they were wrong about it, I just felt that they were rather boring about it. I think that conventional violence, has got no business in fantasy films. And so I used to -- yeah, I used to fall around, as long as it was a wooden floor, I don't mind falling down. Because no one really expected me to fall down realistically. As you may have noticed in my performances, realism or naturalism isn't a part of my makeup, really. I'm very interested in extravagance and ecstasy, in fact in extravagance of every kind. Yes?

Q: Why didn't the Doctor ever have an American companion?

TOM: Why didn't the Doctor ever have an American companion? Well, you might be amazed to know that the new companion, I read in a newspaper the other day, is actually an American. That's right. And it's her first job. She's just left the Royal Academy, and it's her first job, and she's the new companion. Yes?

Q: What's your favorite alien?

TOM: My favorite alien? Haven't I answered that already, my favorite alien....I used to sometimes feel sorry for them, you know, because I beat them all. As you may have noticed, about episode four, towards the end of episode four, everything came right, and I always beat them. Which gave me a certain amount of pleasure, but quite often, I used to feel sorry. And I often wanted to say, in an earlier episode, when the villain is shouting the odds all the time, I used to want to say, "Look. This'll end in tears, you know, because I'm going to win." I think that would have been a nice thing to say, but they used to say, "Forget it, Tom." I was notorious for my bad taste. Yes?

Q: Did you have any formal acting training?

TOM: I had a little, yes. When I -- how did it go...after the war -- I used to throw rocks at German soldiers, so that would be World War II. After World War II, when I resumed schooling, I then went into a monastery, and from a monastery to the army, and from the army to the navy, and from the navy to acting school.....

(We'll bet this was a good story. But our reporter on the scene had to change her tape, and she was the only one of us at this session. Abject apologies from your staff.)

TOM: .....because the twelve people who were watching weren't interested. And then I did the Johnny Carson show, and woke up the next morning, and I was famous. That was an interesting experience. Yes?

Q: What gave you the idea to come here and talk to us?

Q: Are you going to sign autographs?

TOM: Am I what? Am I going to sign autographs? Do you mean the ones I collected this afternoon, the sheets of paper? Yes, I am. I'll be signing those on the airplane, and then in Los Angeles all week. You bet I will. There's a whole stack there, there'll be another stack after this. Yes?

Q: Can you explain why Leela's eyes changed color?

TOM: Could I explain why Leela's eyes changed color? Yes. In two words. Contact lenses. Which used to irritate me no end, because I thought it was such a terrible cheat all the time, changing them, which she did in real life actually, which I found very wearisome. But there you are. It's one of those things I had no control over. Yes?

Q: If they decided to finish "Shada", would you do it?

TOM: I don't think so. It's too far away now. I couldn't pick it up. Yes?

Q: Do you have any favorite actors or authors?

TOM: Well, yes. I have lots of favorite authors. Actors it's more difficult, because there are just so many I admire. In either films or on the stage, or sometimes in television. I don't think -- no, it's impossible. But I read quite a lot. I'm reading an American called Rokovsky at the moment, who is quite interesting, and faintly disturbing, and rather deceiving in his sly, simple way of writing. But I do read quite a lot. Yes?

Q: How did they duplicate you in "The Android Invasion"?

TOM: Oh, that's terribly simple. Because you just do it shot by shot. And so, we'll mark it up, and I'll just simply change position. That was quite easy, really. Yes over there?

Q: Was there any show that was particularly hard to do, and if so, what was it?

TOM: Um -- no, I think that "The Sontaran Experiment" was hard for me, because I broke my shoulder doing that, and so I had to walk very carefully. But that was all. I mean, I used make more of them, I think, when I was there. I used to get really quite hysterical and demanding at work, trying to drive things through and to do the alchemy, as I said, of trying to make something out of very little. You understand that in popular television, the writers largely write you lines which are masquerading as telegrams, really. And the problem of talking in telegrams is, how do you fill in the little details which will disguise the fact that people are talking in telegrams? You must have noticed that. And so I was rather -- I made a lot of it, because I became so proprietorial about the whole program. I felt it was <u>mine</u>, like I feel that <u>you're</u> mine. I don't want anybody scooping you up. <u>I</u> want you. See -- the Doctor wouldn't have done that. He wasn't selfish.

TOM: No, the cards that are handed in. It's impossible for me to do the autographs here, and I think it's important that people have a signed -- if they want it -- a signed sort of mememto of this good convention. I shall take all those cards away, and sign -- if it's clear, I shall use it as a postcard. Or do it on another card at the office. The convention organizers will post them to you. But I shall have to do them before the end of next week in Los Angeles. And I will do them myself. I don't mind doing that.

Ladies and gentlemen, because I've got to talk again to another group tonight, I'm fairly struck with your patience and enthusiasm, and I'm very grateful. And I'd like to go, I think, over there, aren't I? Because as people come out, I'd like to sort of say hello, and at least good night, or something like that. And so, if people just come out very gently, and not rush out of one door, I shall be over at the other side. Then it'll be easy. Anyone who wants to talk to me can. Goodnight, and thank you very much for listening.

TOM: What gave me the idea to come round here and talk to you? Well, someone else had the idea. Someone actually wrote to me and said "Would you like to come to Chicago?" And as I was on my way to Los Angeles, I thought, 'Well, that might be a good idea.' And I realize now it was an excellent idea. It's one of the best ideas I ever had.

Q: What's your favorite American program?

TOM: I don't have a television, really. I think that television should be left alone as much as possible, while one gets on with the more important things. And I happen to be lucky enough to live in a rather interesting district. And if I watch television, it's news programs. We have a channel called Channel 4, which purports to be rather more serious than the others. It certainly does a longer and in-depth examination of current affairs, or wildlife, things like that. But I don't watch much television. I know almost nothing about American television. Yes?

Q: Why did the TARDIS console change in "Masque of Mandragora"?

TOM: Did the TARDIS console change? Well, sometimes it changed because, you know, it was only stuck together with tacks and string and chewing gum, and things like that. Which always used to please me. I always got that funny feeling about the sets that we had, and when they shot scenes again because the scenery used to shake, or because the TARDIS used to shake, I regretted that very much, and always hoped that they would leave it in. Because it's no use trying to hide those things. So yes, it changed. But it usually changed when it broke down. Yes?

Q: Whose idea was the super-sonic screwdriver, and was Davros a midget?

TOM: No, Davros was not a midget. Davros was a proper actor, sort of wrapped up in all that stuff. And the sonic screwdriver used to irritate me sometimes, because it would open any door, except a door they didn't want opening. Which, you know, really abrades me. Because sometimes I'd go through one door with the sonic screwdriver, and the door would close behind me, and I'd get afright, as you remember, and go zzzzzt, and then have to say the line to whoever it was, I'd say, "Even the sonic screwdriver won't open this one." When only a minute before I'd already opened it on the other side. But that was often poor plotting. Yes?

Q: How did you like working with the Daleks?

TOM: How did I like working with the Daleks? I wasn't so impressed with the Daleks as a lot of the fans seem to be, because, for two reasons. One, that they were always shouting on the same note. And the other thing was, it never seemed to occur to the scriptwriters that the the way to avoid the Daleks was so simple. All one had to do was to skip upstairs. But that never seemed to bother them. No, I didn't much like the Daleks. I used to enjoy episode four. Yes?

Q: Are you getting writer's cramp doing all these autographs? Are you going to be autographing photos of yourself, or just a plain piece of paper, or what?

Because of the enormous number of people attending the convention, a third appearance had to be scheduled for Saturday night. He enters to another boisterous standing ovation.

TOM: Just imagine, earlier today I was so nervous! I felt somehow that I might not be quite up to this, or so welcome, and now I feel extraordinarily -- tense! But my anxiety's evaporating rapidly. I'm so pleased to be here, and so grateful for this welcome, that it makes me feel certain that I did the right thing in coming to Chicago. And I think that it would be a good idea for us to get as intimate as possible as quickly as possible. The best way I suppose we can do that is to start talking about the reason why I have come all the way from London, and why you have come from all over the United States, because of our mutual interest in the program "Doctor Who". And I think that if we start to talk about that, and you ask me questions about that, or about anything else that might enter your head that might be of interest to you, then I think that we might begin to get to know each other. Which I would like very much. If that's all right with you? So, shall we -- shall we try to get to know each other? All right. We'll try to get to know each other. It might be interesting. Yes?

Q: Mr. Baker, actually I have three questions. None, unfortunately, actually pertain to "Doctor Who". The first one is that I heard that you had a favorite horror film actor? I wanted to find out, number one, who he was. We'll start off with that one.

TOM: The lady asks do I have a favorite horror film actor.

Q: I heard you admire someone who did a number of horror films -- who got all your parts.

TOM: Ah. No, I don't think that -- I can't recall anyone I admire in recent horror movies. I remember boiling over with indignation that I thought that somebody used to get all my parts....I wonder who that was. It couldn't have been Vincent Price. I do admire Vincent Price. Perhaps he was English, I don't know. Yes?

Q: Are you up for any parts in the United States?

TOM: Yes, I am up for a part -- not a United States production -- for CBS, to be shot in Spain later this year. I'm up for something in "Christopher Columbus". It's eight hours....I might be interested in that. Yes?

Q: I was wondering, looking back on the film "Sinbad and the Golden Voyage", we see that Koura is actually the good guy in the film. I was wondering when you were filming it, did anyone get that impression that Prince Koura actually had right to the throne, while.....

TOM: Actually, the main problem of doing "Golden Voyage of Sinbad" was actually getting through a day working with John Phillip Law without

getting pins and needles. He wore the whole job extremely heavily indeed. And wasn't a very good fencer, either. But I remember it just being very difficult to do, because of course the dynamation came in afterwards, and so any of his -- I've never thought, by the way, that any film that Ray Harryhausen's worked on, because I consider Harryhausen to be a genius, I can't actually recall a film which I felt has done justice to his extraordinary skill. They tack on rather ordinary stories onto Ray Harryhausen's amazing skill and expertise, and never actually do him justice. And so what happens is, people are interested in the film when Ray Harryhausen's artistry is in evidence, and that when it gets back to the dreary plot, and the actors start talking, everybody falls asleep or starts swilling ice cream, which I think is very hard on Ray Harryhausen. Yes?

Q: (hard to hear)

TOM: You'd like to present a bouquet of flowers? Well that's very kind. (The flowers are presented, and Tom kisses the bearer to shouts and applause.)

TOM: This rose is called Baccara, and it is very widely used as a cut flower, because it opens very slowly. Sadly, it has no scent. I once knew something about roses. They're very beautiful, and I'm very grateful. Thank you. Now. Yes?

Q: Why did you leave the show?

TOM: I left "Doctor Who" because after six and a half years, or six something years, after seven seasons, I thought, really, that I'd done enough, and should try something else. It gets important for an actor, when something is going very well, to instantly make the decision that you've got to keep moving. Because finally, finally, it would get away from you. So I jumped out and tried something else.

Q: I understand you'd like to play Dracula.

TOM: The lady says here she understands I'd like to play Dracula. Yes, I would. (Tom takes his coat off, and the audience cheers.) That's better. Yes I would like to play Dracula, because it's such a fun part, I think. And I think Dracula had a much nicer time than he is credited with. I'd so like, somehow, to roll back the lid, and try and anticipate a good evening out. I mean, it was seven nights a week with Dracula, you know? No messing about. He was thinking of jugular veins all the time. Yes, Colleen.

Q: What's your favorite film just to watch for enjoyment?

TOM: What's my favorite film just to watch for enjoyment? Um....nothing instantly -- perhaps Jacques Tati's films, I enjoy very much. Especially -- not his first one which I believe was _____ [sorry], I think that "Monsieur Hulot's Holiday" and "Mon Oncle" are marvelous pictures to watch any time at all, because of his expertise. Yeah, Tati is a great hero of mine. Yes?

Q: I was curious, when you were making "Doctor Who", you wore those heavy clothes, and the scarf.....weren't you hot?

TOM: Yes. Yes I was hot. I don't mind being hot.

Q: I was wondering, is the TARDIS air conditioned?

TOM: Is the TARDIS what?

Q: Air conditioned?

TOM: Sometimes it is, and sometimes it isn't. It's a bit like life in that way.

Q: (Another gift is presented, complete with invitation to "come by", and Tom gets another round of laughter and applause in dealing with the benefactor.)

TOM: Yes?

Q: What kind of production would you really enjoy doing, and what kind of production do you see yourself being offered?

TOM: Well, I only like to be in things that are fun, really. I get very upset if things -- I tend to walk away from things which aren't fun. And if I disapprove, or feel anxious about the directors or the writers whose work I'm asked to do, or some other reason I feel in any way anxious, I'll jump away from it. For example, I feel rather anxious about the idea of an Italian production company doing "Christopher Columbus". Not because they won't realize it marvelously visually, but I just worry very much about the script, or that they're already asking me, discussing my availability and money, and things like that, when they won't let me see the script. And when I ask to see a script, they just shrug and say, you know, "It's coming along, it's coming along." That makes me very jumpy. Otherwise, I can imagine standing next to Christopher Columbus, or someone else, and looking at maps, and saying, "It's looking very rough, Christopher." And you're on rockers the whole time. So, something which could be simply amazing, might be not so good if they don't realize the script properly. Yes sir?

Q: As the Doctor, you whistled Mozart. What kind of music do <u>you</u> enjoy?

TOM: Oh, Mozart. I'm always astonished that Mozart -- I think I started liking Mozart because I liked his name. I always thought, when I was younger, I wanted to be called Wolfgang Amadeus. That would be a good name, especially if one had to write an autograph or something, wouldn't it. Mozart's prolific output absolutely amazes me. He was dead, I think, at about thirty-four. And when one considers the output of work, and his operas, and he was very good at billiards and very fond of ladies, and he liked to drink as well -- I just sometimes wonder how he actually did all that work. And the only explanation I have is -- I suppose he is one of my favorite composers -- is that I feel there was something divine about Mozart. That somewhere, he was in touch with some divine inspiration, and it just came out of him. Because he really

did lead a pretty rough life, and was very, very unfortunate in his life, as you know. I mean, he wasn't greatly successful. So, I admire him.

Q: I have some good friends who are blind, and I played for them your tape of "The Strange Case of Dr. Jekyll and Mr. Hyde". They usually get talking books, so they're used to that kind of thing. But one of them said that listening to the way you read it made her feel like she could see. And I think that's marvelous. (Applause!)

TOM: That's -- that's lovely. That makes me very happy. Doing Jekyll and Hyde, actually, was very interesting to do because I'm quite interested in that kind of schizophrenia. At that level of a great melodramatic story. And I toyed with the idea of trying to do it by myself on the stage, but it came to nothing. It's too hard for us to try to get a script up of that as well. But thank you so much. I'm delighted to hear that. Yes?

Q: Whatever happened to K-9?

TOM: Whatever happened to K-9? I gave him away. After somebody left, I gave him away. And for some reason, they never brought him back. I gave him away. Yes?

Q: During your tenure on the program, you had a lot of female companions. My question is, why wasn't "Doctor Who" ever arrested for violating the Mann Act?

TOM: Well, because he isn't a man. And anyway, it would be a very, very hard case to prove, unless you've got inside information. It would be a very hard case to prove, because surely, certainly while I was in, obviously, I was extremely fastidious about suggesting any possible emotional involvement, which I felt would have diluted the character slightly. Even to the point that whenever I had to handle the girls, like when they twisted their ankles, which they often did, or something, or fainting, I always attempted to do it very clumsily. Which came very easily to me. I'm not very graceful in my movements, as you may have noticed. But there was no -- nothing between us. Yes?

Q: Who was your favorite?

TOM: Of the girls? I can't really answer that actually, without insulting at least four girls. But I must concede that, because she was in the program before me, that Elisabeth Sladen, I thought, was marvelous to work with. And I thought she did it very well.

Q: What do you think of the Brigadier?

TOM: What do I think of the Brigadier? Well -- I mean, I think very highly of Nick Courtney. But by the time I got there, they were already beginning to phase out that device which kept bringing the characters in the TARDIS back to the Earth. And I did think it was time that they began to thin them out. Because they were on contract, and the writers knew about them, it got very easy to start inventing silly things going

on on the Earth. And I didn't like the Earth stories very much at all. I much preferred to go away into space. I think that's what the program should have stayed at most of the time -- been much more fantastical rather than being locked up on the Earth. Yes?

Q: In "Robots of Death", did Leela take it personally when you called her a mouse?

TOM: Did she take it personally when I called her what? A mouse? Yes, I think she did take it personally. But I didn't mind if she took it personally. I could live with that. Yes, I think she was very angry about that. Yes?

Q: I'd like to know your thoughts on children.

TOM: You'd like to know my thoughts on children?? But you already know. I told you that I love you. I have two children of my own, who are very large. And I thought that they -- have become less interesting as they've grown up. Down they forgot as up they grew. And curious enough, they feel exactly the same about me. Oscar Wilde once remarked that the first half of our lives we're spoiled by our parents, and the second half by our children. I think there might be something in that. But yes, I adore children. But once they start growing up, I become disconnected and find them difficult to understand, and they find me impossible to understand. Yes?

Q: How much input did you really have toward the scripts? I mean, were you -- was it fun to do the show? Did you stick strictly to what you had to say?

TOM: I don't think I ever stuck strictly to anything, really. I think it's -- when I was in it, as they began to be convinced that I wasn't trying to subvert the program in any way, they did allow me to make suggestions. And during rehearsals, we often tried things, because I was obsessional about the program. And they often let me tamper. And by the time the producer's run came, about two days before we went into the studio, some of my ideas were allowed, or some of my lines were allowed. But most of them were rejected out of hand. I was notorious for my bad taste at the BBC, but I got a few through. Yes?

Q: Were there any great personality conflicts on the set between the cast and the production staff?

TOM: Was there any conflict between --?

Q: The cast or the production staff.

TOM: Oh, I don't think so, no. Except for me. There was enormous conflict whenever I was on the set, yes. Because I always thought I knew better than they did. And until they could prove that they knew better than I did, there was always constant friction. I adore friction at work. I thrive on that kind of conflict. I can't stand actually being surrounded by professionally nice people. So that sometimes, I would start to attack the script, and they'd say, "Well, the thing is, you

know, Jeffrey's got a slight drinking problem, and also his wife has left him, and his daughter won't talk to him, and he's got a bad foot." And all of these things seemed to me to make perfect sense. Had I been his wife, I would have left him. Had I had his sort of mind, I would have taken to drink, and had I been his daughter, I certainly wouldn't have spoken with him. And had I been his foot, I wouldn't have worked for him. So what actually is the point is, "Yes, but is the script any good?" And they'd say, "Oh. Well, you know that his wife has left him --" And I'd say, "Yeah, I know." One had to stay -- not to be cruel, I don't mean to be cruel -- one has to constantly evaluate the excellence of what you're doing. And while I would be sorry for Jeffrey, one still had to be hard on the product, and try and get it right. Yes?

Q: What do you like doing most, movies, television, radio or the theatre?

TOM: What do I like doing most. I don't think that I prefer movies or television or the wireless, or -- what's the other one? Films. I don't really prefer any of those things. I just prefer the very best parts that are going at the time. And I do think that modern actors and actresses must actually just be able to switch around between the wireless and the television, and whatever else is going. I think that's the modern attitude. And you've got to be able to do it rather quickly. So whatever's the best that's going on, I'd like to have. I'm very easily satisfied with the very best. Just like you. (Applause!) We don't get enough of the best. That's a problem in our society. We don't get enough of the best. Yes?

Q: How did the jellybabies come about?

TOM: The jellybabies came into existence as a substitute for a knife. When I was asked to do a scene and hold a knife to someone's throat, and I thought it was very boring, and make a threatening remark -- and I refused to do it, and the producer wasn't there to resolve this difficulty, and the director threw it at me, and then logged me, in case it wasn't approved of, because I wouldn't use the knife. And in this particular scene, my logic was that on an alien planet, they wouldn't know the difference between a machine gun, or a knife, or a hand grenade. And I thought a jellybaby was a much wittier thing to hold against someone's neck, and say, "Take me to your leader, or else I'll kill him with this deadly jellybaby." And so it didn't matter about me being logged. Nobody said anything at all. It really worked quite well, I thought. And then, so the jellybabies crept in. Whenever we were short of a line or something, one used to offer -- you see, I always wanted to be -- I always wanted to go very much further than we ever did go, so that when everybody pulled a gun, which always bored me, before they could say "Hands up", I always beat them to it and said "Hands up". Or whenever they'd tell me to put my hands up, I always held my hands very high, which is not the way you're supposed to hold them, is it? When people say "Hands up", you're supposed to do that [about shoulder high]. And I thought it was rather silly to do things like that. And I wanted to introduce -- I wanted to do a strip once that began with a scene from Fred Astaire, as doing "Top Hat". And it would begin there with him dancing, and then the camera would pull back, and see that whichever assistant it was and I were tied up, and it would

pull further back, and one would discover these appalling monsters trying to do what Fred Astaire was doing. And then they make a tremendous threat and say, "We want to be able to move like that." And we'd say, "Well, cut our bonds." And because we were actors, and we could learn one dance, we'd then dance absolutely brilliantly out, and fall off the planet or something. Yes?

Q: Two questions. One, did you realize how popular you were here in the States?

TOM: I had no idea. That's not true -- there's a difference between an idea and appreciation. I had some idea of how popular the program was, but I couldn't possibly have appreciated how enthusiastic the fans were until I went to California a few weeks ago, and now I come here today, and see this amazing response. You Americans are much more demonstrative. I think sometimes recklessly, but I like it. Recklessly demonstrative, whereas back home I'm used to the typical British reticence, which is not quite so satisfying. It's been fun here. No, I had no idea, and I'm delighted. Yes?

Q: Second, can I shake your hand? I've been waiting three hours in line....

TOM: You've been waiting three hours to shake my hand. Come on. (Tom and he shake hands, to another round of applause.) Yes. Ask me a question.

Q: I noticed that I really love the way the Doctor's always quoting Shakespeare, and do you love Shakespeare as much as the Doctor, and have a favorite play?

TOM: I do admire Shakespeare a lot, and -- the thing is, if you have, say, Caroline Spurgeon's book, Shakespeare's Imagery, on any subject you want, turning it up like a dictionary, Shakespeare said absolutely everything. Anything he commented on, he practically said it, I think better than anybody else. There were certain things he didn't -- for example, he's no good on sweet peas. But I like looking up and trying to find a Shakespeare quote. Yes?

Q: I know you like orange jellybabies, and what's your favorite color, and what's your favorite food, and do you really like fruitcake?

TOM: Yes I do like fruitcake, and I do like orange jellybabies, and -- I don't know, my appetites vary quite a lot. As for colors, I'm really quite capricious. Sometimes I like black a lot. And sometimes dark green. I like quite a lot of the colors in that scarf, which is approximately what the original one was like. But I like those kind of colors. Yes, that girl there. Yes?

Q: Why did the original Romana leave so abruptly?

TOM: Why did the original Romana leave so abruptly. The original one that was with me, you mean? Elisabeth Sladen?

Q: Mary Tamm.

TOM: Mary Tamm? Did she leave abruptly? Perhaps it was something I said. Maybe I said, "You're a bad-tempered woman, why don't you leave abruptly". Because she was very strong-willed. I don't recall any particular reason why she left.

Q: I was wondering about your scarf. How long did it take you to get used to it?

TOM: How long did it take me to get used to manipulating the scarf -- I never did get used to it. I was mostly falling over it. It was a matter of regret to me that the BBC insisted on actually cutting out the scenes where I used to trip over it. I thought that was really dishonest. Because I thought they were quite funny. I mean sometimes, when I used to race into a scene from off-camera, the technicians, when they were being bored, used to sometimes stand on it. And fetch me to a ferocious halt, and they thought that was a terrific wheeze. They always -- I mean, there are some quite funny off-cuts that the engineers have kept, that would circulate round the BBC, or sometimes on the television station. Yes?

Q: (Can't hear the question)

TOM: The Doctor was not very fond of violence, that's true. Although you must admit that, because of the scriptwriters' limitations, most things were resolved by an explosion. I regretted that very much. I think that's a terrible old cliche'. But it seems almost impossible to get around it. My own views on violence on television....I find that they often fall, on television, into the popular physical violence, which I find cliched' and disgusting, because it doesn't illuminate anything. Because, of course, outside of physical violence, which I abhor, there is a tremendous amount of <u>verbal</u> violence, or there's a tremendous amount of violence of silence, isn't there. I mean, silence can be extremely hostile. And that area of violence is frequently unexplored in popular television. And it's just as violent -- I mean, I suppose the biggest violence of all would be the violence of indifference. The indifference of people to people, to each other, or one towards another, or a group of people towards another. That kind of violence really needs examining, because it is violence, and sometimes people don't really quite see that that is violence. Indifference is violence....You're very tall.

Q: Can I shake your hand?

TOM: Can you shake my hand? Yes! This is an easy one. How do you do, it's nice to see you.

Q: (Can't hear the question)

TOM: I am very preoccupied with the small accidents which have contributed to my life, such as it is. And we decided on the scarf, and then we saw the design, the designer and I, on a man in a pub. Pubs are not just for drinking in. Sometimes you can spot a good combination of colors in one. And when we bought the wool and gave it to the lady who made the scarf, she, being excited to work for the BBC, knitted up all the wool.

We, knowing nothing, went back three days later, and the scarf was eighteen feet long. Because we just bought too much wool. So there you are. Yes?

Q: I forgot the name of the episode you were in, but I remember about your being tortured by the Borgia family, they were about to put the thumbscrews on you, and you screamed. And when they asked you why you were screaming, you said you were just practicing. Was that one of your spontaneous.....

TOM: Yes it was. That was me, actually, under the threat of pain, and they tried the thumbscrews, and he said "Why are you screaming?" and I said, "I'm just practicing". I liked the ambiguity of practicing screaming. I thought it was terribly funny.

Q: Are you going to be doing any theatre in the near future -- in New York, maybe?

TOM: Rather unlikely, really. Relatively few plays come to New York, and if I did come to New York in a play, one wouldn't stay very long because of union restrictions. But in the past two years since I left "Doctor Who", I've stayed mostly in the theatre, deliberately, to get away from the reputation of television. And I've enjoyed being in the theatre for two years, and now I'm deciding to work more widely. That's why I'm going down to Los Angeles next week to discuss some work. But I like being in the theatre when the mood takes me. It's quite nice to be in a situation to choose, you see. I mean, that's what one should aim for. Not only the best, that we were talking about, but to be able to choose is the thing that makes life, I think amusing.

Q: I would love to see you and John Wood in a play together.

TOM: Ahh. John Wood, yes, I know John Wood. He's very dazzling. Yes?

Q: Since you're having a marvelous time here at the convention, would you consider coming back in October if you don't have anything better to do?

TOM: Well, it's not a question of having something better to do. It's that sometimes I have to commit myself. I would be delighted....I have been in Chicago before, but then because you and I were -- you didn't know me, and I didn't know you. But I am invited back to Chicago in November, and if it's possible, that is why I'm not committed, of course -- I should be delighted to come back. I didn't have to say that, you know. I said that because I mean it.

Q: You told us earlier that while you were in the monastery, you learned to get up early. How much sleep do you need every night?

TOM: The lady here says that when I was in a monastery, I remarked that I learned how to get up early in the morning, and how much sleep do I need. It really depends on what might be distracting me from sleep. If things are going well, I can last for a long time on very, very little sleep. In fact, I'm reluctant to sleep, very often, because I feel that something interesting might be going on and I would miss it. I fear

that I consider that an awful lot of people sleep far too long. I can't -- I mean, it's wonderful when one chooses to sleep, when one's absolutely exhausted. But this creeping off to bed all the time -- by oneself to sleep -- yes, it leaves something to be desired. Yes.

Q: Are you going to sign all three to five thousand autographs?

TOM: I shall sign every card. I've just been looking at them, without any apprehension. I've just been looking at what we've got so far. Yes, I shall spend all my free time in Los Angeles next week knocking those cards off, and Barbara Elder or the Creations will post them to you. Of course I will. How could I not do that? How could I not? It's a very pleasant duty, that. That's no labor to me at all.

Q: Mr. Baker, I'm also an early riser. I would like to invite you to breakfast tomorrow morning.

TOM: There's a lady here says she's also an early riser, and would like me to come to breakfast. I'd so like to come to breakfast, but it's extremely unlikely, since at breakfast in the morning I have to do an interview. Which you can check that out, I do. Otherwise, I'd be delighted to come to breakfast. I'm rather good at breakfast time. I don't know why people are laughing at that, I don't know. I'm really quite lively in the morning. Yes sir?

Q: What age group was "Doctor Who" aimed at?

TOM: What age group was it for? I don't think -- the programming in the United Kingdom led the program to be watched largely by young children, because of the time it was put out. Rather as around Chicago, because of its late programming, younger children are excluded from it. So that will dictate what audience are watching. When I was doing the program, I always fed off -- because I mostly met young children -- I fed off the children and tried to filter back what amused and diverted and frightened them back into the program, on the assumption -- not that I thought it was a children's program, but that I thought it was a childlike program. There is no such thing, really, as children's television, in the strict sense. There's only good television, or not so good television, or just bloody bad television. And good television can captivate anyone of any age. But I think that it was the childlike quality that I wanted the Doctor and his assistant to have. The capacity to be surprised preoccupied me a great deal, because I am, myself, mesmerized by people who ask -- who are suprised. One of the worst sort of reflexive gestures I can think of, which people do frequently, is that kind of crucifying shrug, which means, well, so what. And so you say to someone, "I love you". (And he shrugs.) I think that's very sad, that. No, I like being surprised.

Q: Why did you decide to become an actor?

TOM: I decided to become an actor because, I guess, there was a kind of intuitive feeling there was nothing else I could do very well. I believed that I had a small talent and that if it could be developed, I might earn my living. And I started at a very young age. Because

during the second world war, the bombing in cities like Liverpool, where I came from, meant that school was suspended, which was a wonderful opportunity to do something more creative than go to school. Like entertain oneself or entertain someone else, or certainly, just to be away from school. I'm extremely suspicious of schools. So I myself have never been touched by any kind of formal education. To which I attribute a certain amount of success in my life. I have never been confused by knowing very much about anything. That's why I talk so confidently and so emphatically about absolutely everything. Yes?

Q: Have you seen much American television, and if you have, what feeling do you have about the prospect of working for American television, which has such a worldwide appeal of taste and quality? (Audience laughs)

TOM: Well, you know, you must realize that the countries across the water are much more aware of America than America is of some of those other countries. America is, in the so-called free world, the most important country of all, and we are all very aware of it. And popular television, like popular films, are largely rooted in the American experience, which seems to fascinate the rest of the world. Unfortunately, it's often treated in such a way as to give the impression that American society is utterly decadent and materialistic, and preoccupied with freezers and cars. Well, but that's a matter of emphasis. It isn't made clear that you can't function in most parts of America without a car, or that in a climate like this, it's good to have a refrigerator. And because most stuff is written in telegrams, and because most of the heroes of television are bullish -- and I think, nauseating, and I want nothing to do with any of them -- the wrong impression is given, in a lot of cases. I myself would like to do something in American television because -- I think...I might...be all right. Yeah. Is that little girl in the back there waving at me?

Q: She sure is! She's a very big fan of yours.

TOM: It's so nice to see you here. Very nice indeed. Yes?

Q: How did you get the part?

TOM: Oh, it was an accident again. A little accident. I was out of work, on a building site, and a film of mine that someone's talked about here, the Harryhausen film, was in circulation. And I happened to write to someone about something else, and he was connected with "Doctor Who", and one thing led to another, and within three days I was "Doctor Who". It was just an accident, like that. Yes, the lady in red.

Q: (Can't hear the question)

TOM: I did a play once, called "The Trials of Oscar Wilde". The lady's asking me was it ever videotaped. No, the answer is no. No, it wasn't. But I mean -- I suppose I might be able to do that sometime, if I get a move on. I'm getting a bit old to play Oscar Wilde now, but I could still manage it, I think. Well, you're betraying -- someone over there doesn't know anything about Oscar Wilde. That isn't the only reason we adored him, you know. Yes?

Q: You said often enough why you left "Doctor Who", but I'd like to know, why did you stay with it for so long? What did you get out of it personally?

TOM: Well, I got a lot -- why did I -- that's interesting. That's actually a new question, that. Most people ask me why I left, the lady says here, why did I stay so long! Well, I stayed so long because I was so happy and couldn't tear myself away. I mean, I began to consider it, you know, MINE. And I got very possessive about it, and thought that I was guarding it from the corruption of writers and people like that. Of course, though, I'm exaggerating when I say that. But at the time I felt that I was guarding it. And I had to be scrupulous, and stay up all night racing through scripts, so that they couldn't force me to do things on film before I knew the scripts very well. Maybe I did stay a bit too long, but.... (Audience disagrees!)

Q: What was the funniest line you think you had as "Doctor Who"?

TOM: What was the funniest line I ever had in "Doctor Who"? Oh -- I do remember, actually, someone writing me what I thought was a funny line, which was in -- it may be "The Sontaran Experiment". There were people, do you remember, who used to be able to fire through their fingers. And I remember having a line with someone pointing at me like that and I said, "Is that finger loaded?" I thought that was one of the funny ones. Yes?

Q: Did you ever regret taking the role of the Doctor?

TOM: No, I never did regret taking the role of the Doctor. My life is absolutely packed with regrets, especially when I look over my shoulder at the wreckage behind me, but that isn't one of my regrets, no. I don't regret that at all. If I regretted that, God! Yes?

Q: What role or what point in your career did you find you were at the top of your professional life?

TOM: Well -- I mean, the first time I was paid, I realized that I was a professional actor. But I have never -- I don't mean this in any kind of false, modest way -- I've never really been satisfied with anything I've ever really done. Because I just always feel that, given more time, or given better direction and more time, that one could have got it better, really. I've never been happy with anything I've done. In fact, I never watch anything I've done on television, ever. I did Sherlock Holmes last year in "The Hound of the Baskervilles". I didn't see ten seconds of it. I wanted to play Sherlock Holmes very badly, and something was set up for me, and they had the budget, and they said "We'll get Tom for it", there was no one else they considered, they got....me...and so, on I went to do Sherlock Holmes. And I had read a lot of Sherlock Holmes over the years. And I thought "The Hound of the Baskervilles" was a great read. And it came to doing it, and then suddenly, I discovered that I actually didn't like Sherlock Holmes. Which of course raised a crucial problem to me in trying to play it. Because Holmes, really, is so utterly self-centered, and so rude, and has such a low threshold of boredom, and he's just so arrogant all the

time, and he doesn't like women -- especially he doesn't like one called Irene Adler, who he always referred to as "that woman". His manners were appalling -- I mean, he was quick, and he always won...nearly always won. Irene Adler beat him, but -- I just found I didn't really care for him. And this happened because the actor playing Watson turned out, I thought, to be quite, quite extraordinarily touching. An actor from the National Theatre called Terence Rigby. And when I was acting with him, he was just so full of admiration for Holmes, that I thought that he was the best Watson that I've ever seen, and then I had to play with him. And so when I had to say very rude things to him, it fell heavily from my lips. In fact, I was offered another piece of Sherlock Holmes -- the villain, the big rough man in "The Speckled Band". And I was offered that, and I would have been going into rehearsal about two days ago. And I don't have to tell you this either -- this is absolutely true. I said, "No thanks, I'm going to Chicago." And I know that was a very good decision. Yes, who's waving like that?

Q: If you had a chance to be in a major film, who would you like to be your leading lady?

TOM: If I had a chance to be in a major film, who would I like to be my leading lady. God! I can't answer that, it's impossible. Absolutely impossible. Ahm...I wouldn't say no to Maggie Smith! I really wouldn't. I've worked with her before. She's amazing. Yes?

Q: What happened to the children's show you were doing about the same time you were doing "Doctor Who"?

TOM: I used to do a program called "The Book Tower", because I was very interested -- still am, but I was at that time, very preoccupied with children's books. Because there are so many published in the United Kingdon, 1700 titles. And it was perfectly plain to me that it was very difficult to communicate what were the best of those 1700, since no school or individual could read them. And so I got involved in the program, which worked out rather well. We had a whole team of girls who filtered all the books down, and I read the final selections, and then I used to encourage people to go to the library, or to buy them, or whatever. But after I'd done about thirty of those, I thought it was time for someone else to have a go, anyway. I still am interested in children's books. Yes?

Q: I understand you're not going to be in the twentieth anniversary show of "Doctor Who". What about the thirtieth?

TOM: What about the thirtieth anniversary. I don't know, really. It -- I'm a bit sort of touchy on the subject of "Doctor Who", I mean, going back <u>any</u> time, really. I think that when one has been as happy as I've been, then the best thing to do when you've chopped it is to stay away and just enjoy that memory. I mean, it really is a bit of a spoof, my coming here, because it just happens to have knocked on, and up till recently, I was on the television. Therefore, you are the fans of the program and know about <u>me</u> in it. And I was glad to be able to come here and share your enthusiasm. But back in the United Kingdom, I avoid very seriously any kind of past reference to "Doctor Who". And anyway, it

had begun to die down, because of my work in the theatre and a few other things I've done on television. It's already gone away from me. Yes sir?

Q: (Can't hear the question, but it's about Peter Davison.)

TOM: You see -- I'm going to tell you something. I don't know anything about what's happening in the current "Doctor Who" thing. I don't watch it. Because I didn't actually watch it even when I was doing it. And so I know nothing about what's going on currently in "Doctor Who". Which is a bit, kind of _____of me. [sorry! - ed.] Yes madam?

Q: (Can't hear the question)

TOM: My life has been series of accidents. I did have one rather bad one in "Doctor Who", when I broke my shoulder, which was very, very inconvenient. And I was very angry with my shoulder. But no. I used to get banged about a lot, because I used to get over-excited. Especially if there was a rostrum fall. I was frightened of the studio floors. But if there was a wooden floor, I quite liked falling around, and generally being silly. I wasn't injured very badly. Yes?

Q: Can you remember your first reaction when you first sat down and read the script for "Doctor Who"? (The question goes on, but is inaudible on tape.)

TOM: Well, the first script I read, I had nothing to pitch it against. So I was reasonably enthusiastic about that, and thought that I could do something with it. That's what I remember. It was okay. As to what my contribution was to the show in the way of writing, that was very, very tricky, because one had to be very discreet and diplomatic about that. And I'm not very good at discretion or diplomacy. And so sometimes I used to suggest things. But never did we ever improvise at a take, because that was technically not feasible. You'd throw everyone out, since of course an awful lot of cues for the vision mixer and/or the cameramen were word cues. And one would sometimes improvise in rehearsals, and if that got past the producer's run, we'd put it in. Yes. I did the odd bit. Yes?

Q: Yes. You said that you didn't watch the "Doctor Who" episodes very much. Have you ever read any amateur fan fiction, and if so what what do you think of it?

TOM: I have read a good deal of amateur science fiction, and most of it comes under my severe critical lash. For the reason that, amateur writers, like amateur actors or amateur anyone else, are largely paralyzed in their move forward, their move towards improvement, by actually mimicking professionals, as opposed to actually doing, finding their own way. I suppose that this is inevitable, but I'm sure that it actually crucifies a lot of talented people. Because when they send their stuff in, one can actually see the source of their influence. And it's sent back, and back and back, and then people get discouraged. I think that trying to do things like other people is sometimes, it's a bad thing. In acting or writing, or indeed, anything. Because the only thing

that's interesting about people is when the person becomes herself or himself. That's when you see -- you see performing artists, and you can see where the derivation of their performance comes from. And therefore, there's a glass between you and them. It's only when people find their own way that it's interesting. Yes?

Q: (Can't hear it, but the question seems to be about recordings.)

TOM: I don't know that I'm planning to do any more. Sometimes they come up and are not very interesting. But I've probably done more, and I don't instantly recall them, than you suspect, or that have been printed, or whatever you call it, distributed over here. I did one recently, which was, I thought, a very well written one, by a famous British naturalist called David Bellamy, and I did it with Joanna Lumley and David Bellamy, on saving the whales, which was a good dramatization by him. And I think I played a whale. Rather a nice whale. Yes?

Q: What's your favorite episode?

TOM: I don't think that I had a favorite episode. One or two stories stick in my mind for various reasons. I think that "The Ark in Space" was very wittily designed, considering the small budget -- it's true, it's true. I think the small budget helped us to find a house style, whereas if we had twice the money and twice the time, I don't think we'd have done it any better. I liked -- I thought "The Brain of Morbius" was funny because I wrote a line that everybody liked. Which is, we knocked on Igor's house -- or Morbius's house -- door, in the studio. Very lightly, because otherwise the scenery would shake. And the door was opened by Igor. And when they did the reverse shot, over Igor's shoulder, it was thrashing it down with rain -- well that is, there was a gutter behind us, and about twenty-eight lines of rain. But it looked -- all right. And we had a line which --this'll really betray my silliness -- I said, "I'm so sorry to bother you, but do you think you could oblige us with a glass of water?" I liked "The Brain of Morbius". Yes, there's a lady in blue, I think.

Q: I'd like to know, did you get a bottle of white wine which I sent you?

TOM: Do you mean a bottle of champagne wine?

Q: No, white wine.

TOM: Ah. Well, that'll be delivered to me tonight before I leave, I guess. Because I must thank someone else also for delivering a bottle of champagne last night to the headquarters room. I've actually been in another room all day today. But I will get that white wine, and I'll chill it and swig it. Thank you very much. Yes?

Q: (Hard to hear, but Tom repeats it.)

TOM: The lady says here that she read somewhere that American actors draw from within and that British actors --

Q: When you're acting. When you act, do you draw from without to get the character, or do you get the character from within? Don't laugh at me.

TOM: No, I'm not laughing at you. It's a very good question. So which do I do? Well, I'll tell you. I don't know. I don't know, really. I just sort of nudge forward. I get very anxious, and have to work very hard to feel reasonably comfortable doing something. I really don't know. And I don't really want to know. I think, you see, there can be a degree of self-consciousness which then causes blocks. Because if one actually finds just one way of infusing an attitude towards a character, and that way doesn't actually work, then that in turn induces a sort of neurosis. A sort of block. And people get very frazzled about that. I don't quite know how I do it. And I don't want to. I know other people are very interested in how they do it. I don't know how I do it.

Q: Did you work with Laurence Olivier?

TOM: I worked with Laurence Olivier, yes. And I didn't dare ask him how he did it. He might've sacked me. He was the boss. Yes?

Q: I read somewhere that you had no standing sets, that you had to rebuild them each time. Is that true?

TOM: No standing sets in Who? That's right. There were no standing sets, they were always rebuilt, yes. And we had to get very inventive, because we had no -- we couldn't do any reverse shots, you see, because we didn't have the backing. We just had to shoot it into the lights, and you can't really do a gigantic high shot, either, because you'd be in the lights. So you've got to get a bit witty in television studios, to realize anything. Yes?

Q: I would like to say that I notice how well you think, and how you don't let anyone get away with something that doesn't make sense to you. And how you're always trying to get everything right, and I just have a lot of respect for that view.

TOM: Ah. Thank you so much. Thank you! Question authority. Yes, I'll drink to that!

Q: How did you prepare for playing Rasputin in "Nicholas and Alexandra"?

TOM: When one plays -- the man asked me how I prepared for "Nicholas and Alexandra" when I had to play Rasputin. One of the things you may do as an actor is actually over-research, and make a thing more complex than it necessarily is. If you're playing a supporting actor, you can sometimes overdo the preparation. Because finally, what you've got to play is just the emphases which have been selected in the script. And this is particularly so in the film adaptation of a book. Films -- unlike books -- films and plays are the demonstration of a piece which is under compression. So the events take place over a hundred minutes in a film, or in three hours in a play. Therefore, under compression. And sometimes one can overdo. And then you discover when you get to the script, the emphases are different, and then you start arguing and saying, "But he did this, but he did that". And of course, unless you're very powerful, which I wasn't, nor am I, I was in no situation to argue the script. So I read about five or six books, and discovered that Rasputin and I had lots of things in common. And that kept me going. Yes?

Q: How reliable was K-9 on the set?

TOM: K-9 was totally unreliable on the set, because it was just a little machine that couldn't really go over a matchstick, or whatever. But the success of K-9, vis-a-vis the actors who gave credibility to that character, sprang entirely from the hard work in rehearsal that John Leeson did. It was John Leeson on his hands and knees. And he did the voice, and he used to come into all the rehearsals, and on his hands and knees, was much more interesting than the dog. I thought really, that had we been very witty, we could have found some extravagant costume for John Leeson, so that he could have been very much more interesting than the dog, which was so severely limited. For example, in any scene with me, I had to get on my hands and knees, which made me very tired, to get the two-shot, because the dog was so short and I was tall. Also, I thought that we should have a K-9 that could answer the telephone, or do all sorts of things. Or make tea. Whereas, they got lopped off on the pun "K-9", and settled for that. But it was all right. Yes?

Q: Are you always this loquacious?

TOM: A man just said to me here, am I always this loquacious. I was always this loquacious. Yes?

Q: I've written a poem for you, and I'd like to give it to you.

TOM: You've just written a poem, and you thought you'd give it to me? Well, that's marvelous. Come give it to me, then. I adore poems. Yes?

Q: Have you ever done a nude scene? (The question was longer, but the audience reaction to part one drowned out part two!)

TOM: Have I ever done a nude scene? And what was the second part of that?

Q: (Editor's guessing, but thinks it was "Have you ever done a love scene, nude or otherwise?".)

TOM: Have I ever done a scene in the nude? Yes. In Pasolini's "The Canterbury Tales". Is this my poem? You are kind. Yes of course. It rhymes. Thank you so much. Um....I have done a nude scene, which was -- I didn't see that, either. Apparently it is quite underwhelming. As for the love scene, I don't get asked to do love scenes. I told you before, I'm not very graceful. When I was a student, I actually played Romeo in a student production, and I do remember, I was a bit nervous of this girl I had to -- Juliet, who was frightfully poised and grand. And when it came to the late rehearsals, I had a cold sore on my lip. And being terribly self-conscious in those days -- I wouldn't care now -- and when I was kissing her in the love scene, the director said, "Get close to her, for Christ -- get close to her, come on! Get close!" And trying to get close, and being very clumsy, I fell on top of her. And she really, you know, she really -- and it made me very nervous, and honestly, I didn't kiss anyone....ohhh. A long -- yes. Until I got to Chicago, I've hardly kissed anyone. But I made up for it this afternoon in Chicago. Yes.

Q: Is your hair naturally curly?

TOM: Yes. Yes it is. It grows like that.

Q: Whatever happened to the unfinished episodes of "Shada"?

TOM: Whatever happened to the unfinished episodes of "Shada"? Well, I mean it just -- they're using some of that footage in the ninety minute special to include me. They're using some of my footage from the unfinshed thing of "Shada". It was impossible to remount it, because it meant recalling about fourteen actors, and then the sets were complicated in the studio. So unfortuately, that stuff -- most of it's just lying on a shelf at the BBC. Yes?

Q: (Can't hear the question)

TOM: No, I don't think at all that the offers that I get have anything to do with "Doctor Who". I don't mean -- of course they're to do with "Doctor Who" since "Doctor Who" made me well known, which reassures people. But from "Doctor Who" to Oscar Wilde to Long John Silver to Ibsen and the Royal Shakespeare Company in the last two years, and with Sherlock Holmes, suggests really, that the people who employ me don't mind about that at all. And certainly the audiences don't seem to mind. Yes?

Q: (Another inaudible question, but something about his plans for after breakfast...)

TOM: When I start at breakfast in the morning with that interview, then the next thing I do is actually come here to talk to a whole -- gosh, you're making me tempting offers. Yes, the lady in the black hat. Yes?

Q: A while ago you quoted a line from Terry Nation's "The Android Invasion". Do you have a particular scriptwriter that you enjoyed working with when you were working on "Doctor Who"?

TOM: The lady wants to know did I have a particular scriptwriter that I was fond of. Well, yes. There was one that I was fond of, and that was Douglas Adams. I thought he was much nearer what I always hoped the program would achieve than anybody else. Yes?

Q: You already mentioned you would occasionally trip over your scarf.

TOM: Often.

Q: Are there blooper tapes? Is there any way anybody could get a copy of those? Were those saved in any way?

TOM: I think that -- I don't think there's an official way you can get that. I think it's mostly people who work in television. Engineers sort of duplicate them and send them round. I wouldn't know how to get them. But quite often people nudge me and say, "I saw that off-cut when you...." and then they quote something that happened. And it does surprise me. But I wouldn't know how to get hold of them. There's someone over there. A gentleman in glasses?

Q: Do you have trouble remembering your lines?

TOM: I don't have trouble remembering my lines, no. It's not like that. Mostly, you don't actually think about that. People who aren't actors often think that's a very special kind of gift. It isn't. You don't actually remember lines when you're acting lines. If you're doing that, you're liable to stumble terribly. You -- I don't know what happens. They just go in and then....come out. Gosh, I'm not very helpful, am I?

Q: You have an extremely dynamic personality, and in every role I've ever seen you play you always bring that flair into your character. Do you ever picture yourself playing a very staid and quiet character?

TOM: The lady asks do I see myself playing a staid or quiet role. No, I don't think I'd be capable of doing that, really, because I'm only interested in extravagance, and sort of -- bravura kind of stuff. Being staid -- no, no. I couldn't do it. In fact, I couldn't do anything that was naturalistic, really. That would bore me to death. The lady in green.

Q: (Unfortunately, this was another inaudible remark beyond the capabilities of our tiny cassette-recorder microphones. All the more unfortunate, because it was a loving testimonial, which received long and enthusiastic applause. And last of all....it was last of all.)

TOM: Thank you very much. That makes me very happy. Ladies and gentlemen, I don't think that really I can go past that very pretty and generous speech that lady just made. It's getting late, and I should go. And so should you as well. And thank you for your patience and enthusiasm. Good night.

TOM: How nice to be in Chicago!

At this time yesterday, I was trembling with fear. And just twenty four hours later, and after three encounters with the supporters, I am now trembling with the keenest anticipation. Anticipating the pleasure of the next hour or so, as I try to get to know you. An hour's not very long, but things have happened within an hour before. And might happen within an hour today. Because within this next hour or so, we must get to know each other as quickly as we possibly can. There's no time, really, to be messing about. We should be direct with each other if we are to arrive at a point of intimacy which makes this encounter interesting. Dare one say memorable. And so we'd better get talking about the thing, the subject which has brought us here today, which has brought me from London and you from all over, which is our mutual interest in the program "Doctor Who". And we should, I think, get straight to discussing that, and exchanging views. On that subject, or any other subject which might interest you. I'm perfectly willing to have a go at talking to anyone about anything, I feel so secure. In fact I feel so secure, I think I'll take my coat off. Yes?

Q: I'm sure most of us love the idea of being able to ask you questions. But I think we'd possibly be more interested in just listening to you possibly give us some anecdotes about you, and what you've done.

TOM: Well, if you really want that. I could possibly head off the repetition of questions by outlining something about the program. Let's work backwards slightly, that since -- you must know by now that I'm no longer in that program. And it's nearly two years. And in that two years, I left for the simple reason that after six years in it, seven seasons, I think, I felt that I'd had enough, and should actually diversify, which is the obligation of all actors. To diversify. And so, I left it to someone else to do. There was no complication about that at all. And I rushed off to go back to theatre, as a relief from television. And I left instantly to play Oscar Wilde in London, and then I played Long John Silver in "Treasure Island", and then I went on to play -- and then I nipped back, I was rather subverted -- I nipped back and played Sherlock Holmes in "The Hound of the Baskervilles" for BBC television. And then went back to the theatre to play in Ibsen's "Hedda Gabler", which was interesting....well, it wasn't all that interesting. And then I joined the Royal Shakespeare Company in a contemporary production of a play called "Educating Rita", which I believe has just been made into a film. And I took that on a special tour, to places one ordinarily -- the Royal Shakespeare Company wouldn't necessarily get to, such as Northern Ireland, or in outlying districts of Scotland. And we went in a smaller unit, and that went very well indeed. So, it's been mostly the theatre for the last two years.

Now before that -- how shall I jump back to head off some very obvious questions? The getting of the "Doctor Who" part was a small accident that I was out of work on a building site, and carrying bricks for someone, and the part became free, and there was a film of mine called

"The Golden Voyage of Sinbad" out at that time. And the people concerned with recasting "Doctor Who", having received a letter from me -- not about "Doctor Who", about something entirely different -- happened to see that film, and I was invited in, and I accepted, and my whole life changed, and here I am in Chicago. It's a long way round.

So, that about takes care of the instant resume. That's a sort of reprise, isn't it, of what's been going on the last few years. And so now you can ask me something intimate, or fascinating, or horrific, or daring, or shocking. Go on, try me. Yes.

Q: I have two questions. First of all, I thought you did a marvelous job as Rasputin, I must say. Second, how did you find out about the part in "Nicholas and Alexandra", and also, what would you suggest to someone who's an aspiring actress, on how to get into acting?

TOM: There's a lot there. There's a lady approving of me in "Nicholas and Alexandra" playing Rasputin. But that was an accident as well. Almost everything in life is an accident, really. I think. What happened was, I was in the National Theatre there, and "Nicholas and Alexandra" was actually in progress, and Laurence Olivier was in the film. And one day in a restaurant, Sam Spiegel remarked to him that he couldn't cast the part of Rasputin for some reason. He wasn't satisfied with the people he'd tested, or the people he wanted were too grand, and wouldn't play a supporting part in such a movie. And Olivier, who's very kind, and who knew me, just remarked rather boastfully that he could. He gimbled slightly. He said "I could!" And Sam Spiegel was terribly impressed by it, and said, "Who?" And he mentioned me. And then my life changed for awhile, and I was rushed around to various people in London, and then swung over to Spain for film tests, and I got that. But that was just an accident, and it wasn't long after the completion of "Nicholas and Alexandra" that I was back also freelance gardening, or doing housework. Which I'm not complaining about. I am drawn to acting, principally, I think, because of its insecurity. That one actually teeters all the time on a tightrope of being successful, or pleasing a lot of people and being in demand, to actually going down to the gutter. And I think that the talent for staying on the tightrope is choosing all the time between the two appetites of one, the ambition of wanting to be successful, and have a jolly life and be a well-known actor and a successful actor, and the idea of the gutter. The two things go together, I think. And it's the demons that push me towards the gutter, that I entertain quite a lot. And I sometimes give them a long rein. But you wouldn't want me to develop that one. As for your desire to be an actress, I don't think that I can sensibly make any comment about that. Because if you want to do something as crazy --

Q: I mean, how do I start?

TOM: Well, I mean, how do you start? How do you start on anything? I mean, one tries to go and get some training, or one mixes with people, or one starts as an amateur, or something like that, one reads lots of plays, one becomes more aware. But if you want to do something as amazing as being an actress, or a professional ice skater, or a jazz singer, or a ballet dancer, then nothing I can say will influence you. Because if you

really want to do that, you're not acting rationally. Well, you're not. I can't imagine that anyone who wants to do any of those things could be acting rationally, no more than people act rationally when they are in love. When people fall in love, their brains aren't really functioning. Reason goes out of the window as one falls in love. So that you actually become deaf to the advice that anybody else is giving you. And people say, "Look, you know, he's not reliable", or they say, well, "Do you know where she comes from", or whatever it is. But you can't think straight. It's only when you've gone through that thing that you begin to reason properly. So I can't really say not to start acting or even how to start acting. If that's what you want to do, it puts you in a small group. And it's going to be ferocious, and quite interesting, and it will probably smash you on the way. As it smashes most people. If that's what you want to do....[sigh] but I wish you luck.

Q: When you wanted to stop...(can't hear the whole question)

TOM: When I wanted to stop, did it happen suddenly?

Q: I mean, one day, did you get tired of it?

TOM: I don't know that many decisions, important decisions -- something mad, like falling in love, I think can happen quite quickly. However, falling out of love is a different thing. So if one is leaving something very happy, as I was when I left "Doctor Who", although the decision was taken fairly quickly, I was picking up signals for some time before. I don't think I decided suddenly one day, "I'm through with it." Very few people behave like that. I decided one day I'm through with it, but when I began to think, I'd seen some signals along the way that really, I thought that my contribution had been enough, and that I should let someone else have a go at it. Yes?

Q: How did you decide on some of the attributes of your Doctor as opposed to previous Doctors?

TOM: How did I decide on -- the way I did it, rather than....well, I didn't decide. I wish I could actually tell you something blindingly witty and exhilarating about that. The thing is, I can't, because the truth is that when I got the job, I was excited because I was out of work, and glad to have the job, and I realized that it would possibly be a very good job. Certainly it was a good job, I was guaranteed a year's work. Because that's the contract. And nobody asked me what I was going to do with it until I'd signed the contract. And I was really very cocky then, having signed the contract, I thought, "Well, they're lumbered with me for a whole year, and if they don't like me, they're going to have to pay me off." So I was laughing anyway. And they said, "What are you going to do with it, Tom?" Nodding, and full of expectations they were. "Well Tom, what do you think you're going to do with it? How do you see it?" And they all sat back, waiting for a very eloquent speech from me as I saw it. And I said, "I have no idea." And it was true. I didn't have any idea, and I didn't have any idea even at the very end of the production. I never really had a detailed idea about what I was doing. And the thing is about that, I couldn't have had a

detailed idea of what I would do, because I never actually saw it, except sometimes for editing, I watched the sequences being cut, or I had to dub something, like that. I never ever watched "Doctor Who" when I was in it, and as I went through it, I never quite knew what was happening. I never had any high regard particularly for the scripts, I just tried to inject a certain kind of alien sense of fun. And those of you who have sometimes written to me and said there was a spontaneity about my performance, are absolutely right. But that isn't because of my acting skill, it was because it actually mostly WAS spontaneous. I didn't really know what the hell was going on, and I cared even less.

Q: First of all, I was here yesterday, and you're just as good the second time! I spent all night to think up this question. If you were asked to create and produce a science fiction-type serial program, what would it be about, and who would you like to see in it?

TOM: This is an impossible question, really. It'll stop the proceedings if I pursue it. How, what if I was to produce or direct or be in a science fantasy film, what would it be? It's an impossible sort of question, because nowadays, the appetite is so wide, and I remarked I think earlier yesterday, that my only experience of science fantasy, outside of what I read, and the biggest influence has been Stanislaw Lem, and to a lesser extent, Kurt Vonnegut, I'm more interested in fantasy rather than the futuristic science fiction, which is rooted in the feasibility, of the strict scientific feasibilty of things, and the definition of artifacts into the future. That really betrays my poor mind. But I'm limited only to my experience with "Doctor Who". And I think that the idea of anybody making a film, especially nowadays, with the stupendously successful American producers like Lucas and Spielberg, I don't think that with their power, and their originality, they're not likely to actually go back to a television formula for a major film. I think that's extremely unlikely. If I were thinking from their point of view, they are right to pursue their own ideas. I mean, not that their ideas are -- while I bow to their stupendous expertise, I do think that the hype about some of the science fiction, or science fantasy films that have been out in the last few years, and people talk heavily about the script -- you must understand that those people in my profession, or the allied arms of it, are amazing liars. And couldn't spell a simple word like truth, but they can spell a complex word like equivocation. Because of course, they've had a long, long practice at it. People who run the movie business and television business can make murder sound like charity, because you know, that's the sort of people they are. But when they talk heavily and portentously about their scripts, or the ideas underlying their so-called scripts, then one has to be very, very suspicious indeed, and bring one's critical faculties to bear. I mean, when they told me that "Star Wars", somebody had worked on the script of "Star Wars" for a year, um.....(long pause, eventually filled in by audience laughter) that's what I thought. Because obviously, it could have been written in coffee on the back of the nearest menu, in an hotel like this one. And so I find that, you know, you just blink at that and think, "Oh well, you know, they've got to say something, sell papers." But, so, I'm not likely to be involved in a big science fantasy thing, because I'm rooted in "Doctor Who", and they're not likely to be, as I have told audiences here before, I'm going to Los Angeles next week to

discuss or possibly get work in America, and I refuse -- (audience applauds) -- it's a matter of great irony to me, you see, that the people in Los Angeles can't hear the response of you people to a remark like that, because the incredible thing to me is that -- I'll say this in two parts. That when I was in Los Angeles a few weeks ago, pursuing the idea of working in America, with access to some rather powerful people, two shocking things happened. One was rather more important than the other. The first shocking thing was, they had never heard of me. And I thought, well, you know, I've tried to be a saint, and I'll be martyred instead in Los Angeles. But I can wear that, because I don't need Los Angeles in the absolute sense. I can go back and work quite happily in the United Kingdom. But what genuinely upset me is the second shock I had, was, the corrollary of that -- not knowing anything about me, and therefore the program that I was in, my work -- was that they didn't know about YOU. They don't know about what's going on here today, or went on yesterday, or what goes on when you people talk, or communicate, or gather together to celebrate your interest. They actually don't know it. In other words, they think in Los Angeles, because it isn't happening right in Los Angeles, then naturally, you don't exist. That's more shocking to me, because you exist for me, and you're important to me, and I want you today all to myself. (Audience cheers)

But let's stop knocking Los Angeles, just for a minute, at least. Yes?

Q: I have wondered often, watching "Doctor Who", or even other television -- you say that you never watched the program. And I recall you saying that you've never been satisfied with any of your performances. If you don't watch it, how can you tell? If all these technicians are staring you in the face, how can you tell how your performance is coming across?

TOM: A lady says here -- she's talking to me rather incredulously -- says here, if I never watched the program, then how could I judge it, or how would I know what was coming across? Well, I mean, it's just terribly simple, isn't it, I just come here, and stand and look at you, and say hello. And I'm delighted to be here. It's actually not what I think about the program. What is important is actually what you think about the program. The program was made for you. And so I fed off the response of the audience. I was never satisfied, and I think it would be grossly immodest for, I think, an actor -- I don't know, certainly THIS actor, such as he is. I have never ever been satisfied with anything I've done, because I always think I could improve it given more time. And in television, you work under a ferocious time schedule. But I left it to the audience. And when the audience watched it, and the program was popular, and I was made welcome everywhere, among the fans, then I knew that it was going all right. There was no point in me watching it and getting frazzled, because I wasn't happy with it. So that was the reason I dodged off. The same reason when I've made even films, I have never actually bothered to go and see rushes. The only time I would see rushes in a film was if I were powerful enough to actually say to the producer, we'll do that scene again. Then I'd go to see rushes. Otherwise, if you're not happy with it, it makes you distressed. So you take a terrible chance. And if it is marvelous, well, you don't need to see it. Someone will tell you it was marvelous.

Q: Have you ever thought about doing a children's program?

TOM: Have I ever thought about doing a children's program? No....not particularly, I don't think. I hope I would have done programs that would appeal to children, or appeal to anyone. I'll say this -- I don't really believe in children's television, nor do I really believe in children's films, or children's books. I only just finished re-reading Beatrix Potter, which most people have read by the time they're about eight. Either books are well written, or badly written. Television is either well done or not so well done, or even badly done. Good television can stand on its own reputation, or its own excellence, and attract an audience. I don't think the separation of what's good for children and what's good for adults generally -- now I'm talking about popular television, I'm not talking about specific points to be made in making drama or a documentary -- but in popular television, I don't see why people should sit round in offices with big cigars making funny noises to each other and saying, "Well this is a kiddie's program." It isn't what those people think. Nearly everything they think is boring. That's why they can't make a simple division between what would interest children and what would interest someone else. Because they actually divide us up as if we're just marketable commodities. That's why one must be very, very suspicious, and sometimes hostile, towards the people who would pass us up and tell us what we like. WE must decide what we like. We must decide that we want excellence, that we want the best, and demand it. And not be told by some _____ (whatever it was, it was drowned by applause).

Q: What's your home phone number?

TOM: (Smiling) Whitehall 1-2-1-2. (Sorry folks, it's the BBC!)

Q: Correct me if I'm wrong, but did you marry Romana?

TOM: What was the question? (It was repeated by half the audience.) Did I marry Romana? It's funny you should mention that, because I was only reading in the paper the other day, that apparently I did. And then it came back to me, yes of course, I remember. I was on the national news. And on the front page of the Sunday Times. That's right, yes. It was a very famous wedding, actually, yes. It hit the headlines all over the place. It was one of the happiest few months I've had for years. Yeah. We're still quite friendly. Yes?

Q: What do you think of Monty Python, and would you ever consider working with them?

TOM: Well, Monty Python completely subverts my critical faculties, and I was just entirely swept along by Monty Python, and I do know John Cleese, and I would adore to work with them. But as you know, they're very, very choosy and do exactly what they like. And I am so pleased about their new film, "The Meaning of Life". Which of course, from Monty Python's point of view, the reason they made the film that way, is of course, the meaning of life is that life has no meaning at all. Yes?

Q: My brother and I come from Wisconsin, and the show has only been on there for about fifteen weeks. And the first two companions you had were Sarah, played by Elisabeth Sladen, and Harry, by Ian Marter. I was wondering, how did you get along with Elisabeth Sladen? There seemed to be an interesting chemistry between both of you. Do you know what she's doing now?

TOM: Apropos of the girls that I worked with, who are so-called assistants, I got on reasonably well with all of them. Because working so hard on one thing, one had to be rather delicate in the way people handle each other, so that we wouldn't get frantic, which would get in the way of ideas. So I saw very little, I see very little of any kind of actor, but I saw very little of anyone who worked on Who. Elisabeth Sladen was particularly subversive to me. She found her way to me very fast, not only because she was so good at the part, and so unselfish, but do you know that there are -- I was remarking before, when people are nice to me, I sometimes might become a little bit indiscreet -- there are people, as I said before, who like to be liked. Actors like to be liked. And there are actors, of course, who even want to be loved. And I hate them more than the ones that want to be liked. I really think that's sort of treading the middle of the ground. I personally would like to be ADORED. Elisabeth adored me. And so quite naturally, I adored her. I just marvelled at her good taste. And I thought how wise she was, and full of insight. And so we got on extremely well together, and she didn't ever tread on my territory, or try to impinge on the thrust of the narrative, so she has a special place. But that was because I was new to the program. Inevitably, those first impressions were valuable.

Q: What's your favorite hobby?

TOM: What's my favorite hobby? Well.....I think my favorite pastime, really, is being with lovely people, drinking nice wine. That's what I like most of all. After work. I like being with lovely people, and having lovely wine, and lots of smiling and laughter. I think that's my hobby. Yes?

Q: Did you have anything to do with the Dave Allen or Two Ronnies sketches?

TOM: Do I have anything to do with Dave Allen -- no, but Dave Allen, maybe along with Monty Python, also subverts my critical faculties. I think that Dave Allen is very original. Dave Allen, actually, would be considered, I think, in America, faintly -- would be considered rather subversive and probably censored. (Audience says "no"!) I think you should check that out. I think it's censored. I think he's simply wonderful.

Q: If the opportunity arises, would you do any theatre in America?

TOM: If the opportunity arises, the answer is yes. Yes, I would do it if the opportunity arose. The opportunity -- the chances of the opportunity arising, however, I think are extremely remote. The restrictions on the movement of actors in and out of the theatre between the United Kingdom and America are very, very rigid, just with a few exceptions. There are

some gigantic stars who can just, because of their marketability, can cross backwards and forwards. But generally, it's a bit limiting, because of union restrictions. Because of this sort of protection of jobs on either side. It strikes me as being absolutely silly. I don't really care if I never work again, as long as the people who get the jobs that I wanted are that much better than I am. I just think that the audiences must have the very best. And I think those restrictions that limit the movement of performers on either side of the Atlantic are ludicrous, because they deprive audiences of what's going on. They deprive them of the best. Yes?

Q: Hello.

TOM: Hello.

Q: I have two questions. One, what made you decide to go into a monastery?

TOM: Do you want to ask the second question, then I can ....go on.

Q: Can I kiss you?

TOM: Well, the first one's harder than the second one. Yes, you can kiss me after this, when we go outside for our meeting session. What made me decide to go into a monastery? I suppose a few people here, there must be ONE person here, who didn't know that I went into a monastery. But I did go into a monastery because, when I was young, I wanted to do something tremendous. And going into a monastery was the only thing that was casting up at the time, because I wanted to be an actor, and that was the only theatre I could get in. I was very struck with the theatricality of the Roman Catholic church at the time. That mixture has changed now, and diluted to some extent. But I was in love with the suffocating smell of incense, and the ritual of the ceremony. And not knowing how to pursue my acting career, since I was still only fourteen and a half, I went later that year, when I was fifteen, into a monastery, with the idea I thought, well, I'll be a saint. I mean, that's some kind of star part. And because I really wanted, from an early age, and not being at all successful in school, which is where people from the background I came from could demonstrate their excellence, or demonstrate their special gifts, not being able to do that at all, I was driven -- I mean not very consciously, looking back, but I was driven to try and do something spectacular. And the idea, when someone came to me one day and said he was looking for heroes, appealed to me no end. So I put my hand up. I wanted to be a hero, that sounded like a good part. And off I went to my monastery. Unfortunately, it really ran and ran and ran. It was a great success with them, it ran for nearly six years. And I thought that was a bit long, really. And I really did get tired of the obedience, and the poverty...not to mention the chastity. At the end of six years, I was absolutely exhausted. That's where I got this stoop from.

Q: Did you ever imagine that you'd ever get to be as big as you are here in the Midwest?

TOM: I could never -- no. Well, maybe I fantasized about that kind of thing. I often fantasize still, on the subject of dying, which you know is a popular subject for comedy. I've often thought, because I find people who die really rather boring. I think it's a weakness of character. I think people should pull themselves together and just refuse to go. But I sometimes fantasize that if I were dying in some extraordinary, painful way, that if there were enough people around me, I mean if I were dying right now, and you were here watching me dying, and I was talking to you through this microphone, I think that would go pretty well. I'd make what is known as a good death. And plus I could go out with a round of applause. So I never really dreamed, but I fantasized about -- you know, in that way that actors do, of wanting desperately to be a big, glossy movie star, and get lots and lots of crumpets. But that sort of male fantasy that goes on. I don't know about the female fantasies. But I mean, one has to confess these impulses. It would be marvelous, and -- it's so ridiculous, isn't it! I'm so silly. I am so silly. Here I am, just about fifty years of age, thinking about being a glossy star and getting lots and lots of crumpets. It really betrays my mind, yes. It's so shallow. I am so shallow!

Q: Which Romana did you marry? Was it the first one, or?

TOM: Which one did I marry? Hold on. Elisabeth.....Louise.....it was the fourth one I married. I don't know the fifth one. By the way, you'll be pleased to know, is an American. Her first job. The new -- I read in the paper the other day, in the U.K., that the new girl in "Doctor Who" is an American just come out of the Royal Academy. And it's her very first job. Yes.

Q: This is a very easy question.

TOM: This is an easy one.

Q: Yes. I'd like to know your birthday.

TOM: 20th -- My birthday is the 20th of January, 1984.

Q: You've mentioned several times, people have written to you and you've written back -- where do you write?

TOM: You write to the office I work for, then they filter it through to me. I'll tell you that when we meet outside.

Q: Do you have any regrets about leaving the "Doctor Who" series?

TOM: No, I have no regrets about leaving "Doctor Who". I have perhaps one thing that just makes me twinge occasionally, which was that when I was doing it, at the height of its popularity, and I was doing it -- well, two years ago now, but before that, at the height of it, when it was still new to me, was that I had a tremendous intimacy -- I was licensed to have a tremendous intimacy with small children. And that was an extraordinary sensation. To be trusted by absolutely everyone. So potent is television that people ascribe to me the qualities of the

character I was playing. It's a very common reaction, that, but of course, quite a mistaken one. Because of course, I wasn't "Doctor Who". I'm not a hero. I don't have the qualities that he had. But people ascribed them to me. It wasn't until I came to America a few months ago, and I was in New York to see a play, that I suddenly had to get myself a credit card. I don't need a credit card in the United Kingdom at all. I just -- I can go anywhere in the United Kingdom and just ask for money. I can! That's very nice, that, isn't it? I liked the idea -- you see, most of us aren't trusted. The system is so rigid that people aren't trusted. And when people aren't trusted, of course they behave badly. They become irrational and anxious and angry. And that was one of the lovely things about it. Except, of course, when I was in Los Angeles. They hadn't heard of me, and the fellow said, "It doesn't matter about not having money sir, where's your credit card?" I said, "I don't have one." And he looked at me in such horror, I thought perhaps I'd flashed him. And I was wearing my mackintosh, and I checked and saw that I was -- reasonably well-dressed -- he said "Sir, you can't come in without a credit card." And I said, "You can't be serious." He was serious, though. And fortunately, I found some traveller's checks to get me through the night. And then I was rescued by one of the organizers of this do. Those are the sweet things, uh.....yes?

Q: I just wanted to say, that for the record, the attendance here is just a drop in the bucket. All around this country, you ARE adored. (Long applause.)

TOM: (Somewhat abashed) For the people in the back who didn't hear that, that really was extravagant. I won't repeat it, but it was extravagant. (Audience: "Awwww!") The man in green there.

Q: Who designed your costume?

TOM: The costume also was another of these incredible accidents that happen to me. I came across a wonderful designer who adored me. And he thought it was a terribly witty choice to give me the part. And he didn't do any drawing at all. And we went out together, and played every morning after coffee, we used to go playing in various wardrobes around London. We went out to play every day, and used to get squiffy in the lunch hour, and go back and play again, just dressing up. And I like dressing up. I really do. And I'm a bit suspicious of people who <u>don't</u> like dressing up. And so, gradually, a pattern emerged of this rather scruffy costume, and then we decided on a scarf, and we bought wool, and then we decided on the evidence of a man in a pub who had a scarf the color of my original one, we liked that very much. And Jim bought the wool, and gave it to this pretty lady called Begonia Pope, who was excited to be working for the BBC, knitted up all the wool, and when we collected the scarf a few days later, it went right across the room. And so I tried it on, and we fell around laughing. And Jim, who is much cleverer than I was, said "It's simply marvelous, Tom!" It was just so ludicrous. And we stuck with it. That's how that happened. Yes, the boy on the end.

Q: How come you quit wearing the striped scarf?

TOM: I beg your pardon?

Q: You didn't wear the striped scarf about the last season.

TOM: Well, the last season, I was getting terribly confident, and we became a bit operatic towards the end. I remember the one about the bats, or something. Because I remember being interested -- I'd like to play Dracula. We did one about bats, and by that time, I was absolutely drowning in confidence. And we got very operatic, and I got a purple coat, and I think one year, they said, "Maybe we could spend money on your costume." And the designer then went a bit mad. And we didn't fundamentally change it, as you know. But it got high opera. So that's all. Yes?

Q: When did you get such an extensive knowledge of roses? When you got those roses last night, you knew everything about them.

TOM: Well -- I don't think I -- what I knew about roses. Well I once was keen on flowers. I used to go to lots of flower shows. And also, when I was out of work, I used to work as a jobbing gardener. I was very good at edging lawns, and hoeing. And also pruning -- I learned to prune roses from the people I worked for. Most people are very keen to tell you what they know, and I learned a bit about them, and one thing led to the other, and then I got a part. And that's when I stopped, you know, being fascinated by gardening, really.

Q: When you were at the Los Angeles convention on Memorial Day weekend [ed: Palo Alto, that is], a friend of mine asked you a serious question, and I was wondering if you wanted to comment farther on it. She asked you if you slept with your socks on. And you said you slept with nothing. And she wanted to know if you wanted to comment farther on that.

TOM: I don't -- well, I mean -- I can't sleep with less than nothing on. I mean, I don't even sleep with my beard on. I actually shave before I go to bed, so that really, I'm not carrying anything excessive or superfluous. And I lie there. And occasionally, I lift up the blankets, and just have a peek at my legs. Which are always there, by the way. And it doesn't matter how quickly I pick up the cover, there they are. Sometimes they're like that. (Strikes a pose) And it's interesting because I really believe that sometimes people take their bodies for granted. And I feel very sorry for my legs most of the time, because of course, wearing trousers like these, my legs are standing in the dark all day. And so that means they never meet during the day. So men's legs often lead very lonely lives. And if you go to bed at night, and you're terribly modest, and you switch the light out, they're in the dark again all through the night. If you jump into pajamas -- I mean, I suppose one could think of a very old man whose legs have never met. Or maybe actually they did meet one day on the beach, and they were so shocked to see each other that they buckled, and the man fell down. Anyway, enough of that.

Q: (Question difficult to hear, but Tom repeated it.)

TOM: The man asked me would I ever return to do some kind of special at the BBC like "The Five Doctors" which was made last year. Would I do that again. Well, the answer is, I didn't do the special. I was offered it, yes. They were nearly on their knees begging me. And the more they begged, the more difficult and demanding I became. So in the end they were willing to suspend all activity round the production office to fit round my commitments to the Royal Shakespeare Company, and I made more and more demands, and they kept saying "Yes, yes, yes", and then finally I said, "Can I do pretty well whatever I like?" And they said, "Yes, Tom." And so I said, "No, thanks." I was just testing them. And when I discovered they were abject, I abandoned them. Yes?

Q: What do you think of Peter Davison's acting as the Doctor?

TOM: I didn't watch "Doctor Who" when I did it, and I certainly don't watch it nowadays. So I'm not in a position to comment on anybody's acting, really.

Q: Have you ever thought of the Doctor as being sort of like our Mr. Spock? I mean coming from another planet, intermingling with human people, and getting to like them, but still suppresssing the actual feeling?

TOM: The lady asked me if I see any analogy between the character of Spock in "Star Trek" and the character of "Doctor Who". I suppose there is one analogy, and that is that I think that it was interesting to me, from the UK audience's point of view, that it was the alien who fascinated the audiences rather more than the others. And it was the alien quality in "Doctor Who" that, I think, that made it somewhat successful for me. Because how -- it's aliens, nowadays, that really fascinate us, isn't it. The idea of what do people look like. Of course in the cliched', the vocabulary of artwork or film is extremely cliched', that they all seem to be little green creatures who gimble along. And you can't quite see them in the light, because they've got very powerful flashlights. And that they're really rather gentle. That's a kind of cliched' thing. But when -- if they really were humanoid, to allow you to accept them, then their attitudes and their scales of values, and their scale of judgment of what is good or bad, would become fascinating. And I found when I was playing "Doctor Who", I used to get very worried about how to be surprising, or how to suggest, in fact, that I came from somewhere else. And of course, it's very difficult, because I'm really very commonplace, and how -- how could I do that? So I did it by stressing constantly there will be no emotional involvement, that the character will be reliable in many ways, but totally unreliable in harmless ways. That I handle the girls rather awkwardly, as if I wasn't experienced in that matter, which is absolutely true, I'm not experienced in that matter. And so those little points -- it was the alien quality that was fascinating, and so yes, I do believe that Spock has that thing in common with Who. I can see a hand, at least. Go on.

What was your favorite episode?

TOM: You must understand that I used to do four or six at a time, and never quite knew what was going on. I sometimes used to admire certain

stories because I'd been amused in rehearsal, but I didn't ever quite know. Yes?

Q: I was in England, and to Liverpool, and I found the accents quite appalling. How come yours is so beautiful? And also, do you have a car?

TOM: The lady wants to know, do I have a Liverpool accent or not. I don't think that I have a Liverpool accent, because I've been away. But I don't think I have any kind of accent. (Laughter) No no, I'm not trying to court some reaction like that, but I don't think so. I think that with the new writing in the fifties, the new theatre emerging in the fifties, different sort of people making their breaks in acting, and lots of established actors being left cut adrift by the new wave, the new feeling, the new sensation of what was important in the theatre, and when playwrights like Brecht and Max Ries, and Becket began to impinge on the British theatre, things changed dramatically. And what changed most dramatically of all, was that kind of received, British, so-called BBC way of talking. Which was a very, very class conscious accent, which separated people very much. That has gone out of fashion. I don't mean there's no class consciousness in England today. There is, acutely, in certain areas. But those so-called grand actors of the past, who spoke in a very posh way, were left stranded. I don't think I have an accent. I don't drive a car, either. I have 22,000 cabs to choose from. The minute I could afford to go by taxi, I felt a moral obligation to go by taxi.

Q: Do you live in London?

TOM: I live in London, yes. In Chelsea. SW3. Yes sir?

Q: I was just wondering if you have any intention of ever returning to finish "Shada".

TOM: No, I have no intention of returning to do anything with "Doctor Who". Nothing at all -- I couldn't do that. It was too special for me, and I couldn't pick that up again. Yes?

Q: Yesterday, you mentioned the fact that you did not know what you <u>were</u> going to do with the Doctor, but you did make up a list of things that you <u>weren't</u> going to do. But you never elaborated on what sorts of characteristics you weren't going to take on.

TOM: Well, I think that I meant by what I knew -- I thought I knew what I shouldn't do, I was mentioning there, when we were talking with reference to Spock and the Doctor, that there were -- that the abhorence of violence, or the different scale of value reactions. I mean, I just thought it was a terrific wheeze, so silly I am, that if somebody came bursting in -- I suppose it was one of those Earth stories, which I never really approved of very much. I thought that the writers were being a bit idle there. I wanted to be out in space the whole time. But sometimes people would rush in on those Earth stories, and say the equivalent of -- I'll improvise -- someone would come panting in and say, "Doctor! The world's going to be blown up!" And I'd say, "How long have we got?" And they'd say, "Two hundred years." At which I

would actually go crazy with anxiety, and thrash about, and rush around to solve it, whereas if somebody came in and said, "The world's about to end", and I'd say, "How long have we got?" and they said, "Eight seconds", I'd say, "How many seconds?" And they'd say, "Seven." I'd say, "Really? That's quite interesting. How long did you say?" They'd say, "Five." I'd say, "That's not very much time, is it?" And she'd say, "Well, it's just two seconds now." I'd say, "How many?" She'd say, "I think it's -- " and I just did it. That struck me as being funny, and alien, to over-react to unimportant things, and to be very, very calm in a crisis. I thought that was a hell of a wheeze. It didn't go very well there, did it.

Q: Who was your favorite assistant to work with?

TOM: My favorite assistant? I don't think I want to tell you that. I'd be insulting the others.

Q: How many episodes did you do?

TOM: How many episodes did I do -- 178. Which are cut into forty-one feature length cassettes. So you shouldn't be surprised that I decided that maybe I'd had enough and someone else should have a go. Yes sir?

Q: When you first came in, did you watch "Doctor Who" at the beginning? (There is more to this question, but it's inaudible.)

TOM: Well, I can't comment sensibly on my own characterization of "Doctor Who", because I didn't really see it. So I'd just be guessing about that. I just knew it pleased a few people. But I knew really nothing about that. And it's true what I said earlier, that I couldn't prepare it. When you see something is going very well, people have demons in their heads, don't they, that make them worry at things which are going quite well. We won't leave well alone if we listen to the demons. We are driven, sometimes, to tamper. And tampering with something that's going very well indeed can be quite dangerous. It's like scratching at a sore, you know, it'll spread. Or it won't go away, or something like that. We should leave well alone. I didn't want to examine why the whole thing was successful.

Q: Did you have any part in developing your own character, like using part of your own characteristics as the Doctor?

TOM: No, I didn't have any influence over -- being able to enforce my ideas on them, because they were written down and I just went through. I mean, very little of the real Tom Baker would come through there, because I am unlike that character. But you have to take my word for it. That's why I said we should try and get to know each other. I'm very much more ambitious, and anxious and impatient, to the point of hysteria, than that character is.

Q: First of all, let me congratulate you on your performance. And second is, what is it about a Lancashire or Liverpool situation that creates such great performers, as yourself and the Beatles?

TOM: Well, I suppose the truth of the matter is, that Liverpool is such an appalling place, that people can't wait to get out of it. Liverpool is heavily romanticized to people across the ocean, or people across the country, as being a sort of hotbed of talent. And I think it is so hard a city to live in, such a sad city and a declining city, from having been a great, great seaport and a very cosmopolitan city. As it began to decline, so the people with any ability at all wanted to get out, and develop what they had. So it isn't any romantic reason. It's rather sad. I used to think that the station in Liverpool, the Lime Street Station, was the most romantic place I'd ever experienced. I used to spend hours standing around the station. I asked a writer friend of mine recently, who comes from Liverpool, and I said, "Ted, why do you think that the Lime Street Station was romantic?" And he said, "Because it was the way out."

Q: Who are your favorite authors?

TOM: My favorite what?

Q: Authors.

TOM: Opera?

Q: Authors! (In unison from the audience)

TOM: Well, that's very hard. Sometimes -- I'm very capricious, and sometimes someone is my favorite, and sometimes, she isn't. And sometimes he is, and sometimes he isn't. It comes and goes. I'm reading an American at the moment called Rokofsky [ed: I think] who's really quite subversive and -- yeah, dare one say dangerous.

Q: I was wondering, did you ever make any public appearances in the UK where you had some of your settings, like the TARDIS? Like for charity.

TOM: Yes, I did, yes. Sometimes, for charity, yes. I would appear, and sometimes we would improvise a little play and get some Cybermen, or something like that. And that used to go quite well. And some fireworks. I remember being very funny with the sonic screwdriver, because when we used to do that, and used people to play the Cybermen, who were terribly good at -- they used to carry these sort of self -- these little fireworks that you could fire off by just pressing them. And I'd be talking to the audience, like that, and suddenly, inevitably, the old cliche', a Cyberman would start coming down towards me, and they'd all be absolutely screaming. And I would take no notice at all. And then I'd see him there, and go on talking, getting my sonic screwdriver out, and just turn and go "zzzzt", and he'd burn himself up. Yeah, I enjoyed all that, very much. You see, sometimes I think that we spelled out, because of the caution of the directors and writers, we had to spell out, and that rather irritated me. Because I am convinced by personal experience, that people are faster, and have much more imagination than they are given credit for. So many things on television are spelled out, as if not only are we daft, but also deaf. And I think, why are they doing that? It's insulting to me, and uh....yes.

Q: Did you have a lot of problems with the writers on "Doctor Who"?

TOM: I've had a lot of problems -- not only with writers -- I've had a lot of problems with absolutely everybody, all my life, because I am absolutely impossible. So I've had lots and lots of problems, and won very few of them. But then I hadn't deserved to win too many of them. Yeah, I'm very, very demanding, because -- well, I'm as inadequate as the next braggart, you know.

Q: Were you born with the name Tom Baker, or did you change it?

TOM: No, I was born Tom Baker. As far as I know, I intend to actually go on being Tom Baker without any interruption at all. I like being Tom Baker.

Q: Do you ever plan to get married again?

TOM: Do I PLAN to get married again? No, I don't PLAN to get married again. I never make plans like that. You know, getting married happens to people, doesn't it. And unfortunately, I am incurably romantic, and I don't really learn by experience in many ways. And so it could happen quite easily. Beware of ever saying "I'm never going to get married" or "I'm never going to fall in love again." Because you've got no control over that. Or at least I've got no control over it. And I guess you're romantic, too.

Q: In Chicago here, they're showing the Jon Pertwee episodes. And it's very noticeable that in the Jon Pertwee episodes, that he is very -- not real violent, but he's right there to bang somebody over the head if he has to. And with your episodes, you just kind of sluff them off, or anyway, you don't hit them.

TOM: Yeah, I don't approve of all that sort of beating people up and punching them. I much prefer to sort of steal their glasses or stamp on their toes. Because -- I don't want to go into the whole problem of violence, which anyway, I abhor -- that follows, doesn't it, you'd expect that. But I do think that the illustration of violence is just so boring. I get so tired, just like I am tired of car chases. I really would like to see a car chase going fifteen miles an hour, because both cars are rather clapped out. That strikes me as being potentially a bit waggish, or even dramatic, if the two people -- if you could really work out why they should both be clapped out, it would be very funny to see a car chase at walking speed. Yes sir?

Q: You seem to be a man who loves life. It seems you have a great love for life, and you certainly show that to everyone here. Is there anything that you really want, or is important to you, that you see in the future that you want?

TOM: I think that -- it's very kind of you to say that I have a zest for life. It is true that I FEEL that I have an appetite for life, an insatiable appetite to be alive. And I -- sometimes have a -- get away with what passes as a joke, because -- which is if I'm in a good mood -- and I'm always in a good mood in public, because I wouldn't appear in public unless I were in a good mood. I feel a strong moral obligation

TOM: Well, there's only one quality that really matters. And that is their capacity to love, isn't it. That's the only thing that matters. And it's something that most people can do. And I can't really think of anything else. I've met witty girls, and I've met tall girls, and I've met girls with hips and girls with moles, and girls who are black or who had curly hair, or whatever it is. The only girls I've ever cared for are the girls who can love. Yes.

Q: I want to say I can love,

TOM: There's a girl here who can love, yes.

Q: I adore you, and I wanted to know, do you have a middle name, and what is it?

TOM: Yes, everybody in my family is called Stewart. I think in the Scottish way, Stewart.

Q: I wanted to know who in "Doctor Who" was your favorite adversary.

TOM: Sometimes, you know, I used to think of them as my children, because you know, it was inevitable I was going to beat them. So it was very hard for me, you know. I used to have to pretend to be frightened of them in the beginning. I sometimes wanted to turn round to the cameras and say, "They never listen to me. By episode four, I just know it, by episode four, I'm going to blow them up." Not that I ever wanted to blow them up. It was a matter of regret to me that the dilemmas of "Doctor Who", and indeed, the dilemmas of most science fiction or fantasy pictures, are resolved by explosions. I'm beginning to find that rather tiresome. Yes.

Q: I remember in an episode where you went to Gallifrey, a guy named you Peter Smith. Is that your -- "Doctor Who"'s -- real name? (Audience: "Peter Smith??")

TOM: No, no, no. The "Doctor Who" name -- I'll be very quick about this. In the very early days, of the Hartnell things, he actually had a name, which was a formula that no one could speak, or no one could quite pick up. And so I think in one of the earlier episodes, he said his name, he said that "I am Doctor Ichimakurumduratitsi." And people said "Doctor Who?" And he said, "Forget it." And that's how it happened. It was just a joke. When it's written, "Doctor Who", it should always have the interrogative sign there, because it's an interrogative pronoun. Yes?

Q: When you left the series, did you take anything with you as a keepsake?

TOM: No. When I left the series, I didn't want to take anything. I was looking in a cupboard one day, when having nothing to do, I thought I'd look in that cupboard. And I did see something, yes. And I really must get rid of it. I think I'm going to send it to some people in California who were mentioned the other day. Yes?

Q: Has playing "Doctor Who" changed your attitudes towards scientific progress?

that when one goes to dinner parties, or makes public appearances of any kind, that one should be contributory. So if I go to a party, which I very rarely do, of course I mean, I don't do anything as commonplace as go to parties, especially with actors. And but sometimes I do get inveigled into one, and I meet a well-known actor, who's making an enormous amount of money, and I say to him, "How are you, John?" And he says, "Oh God, I'm so tired." And so I just say, "Well why don't you piss off to bed, because you're boring..." (Sorry, the rest of the quote is obscured by audience laughter!) Boring!! (More laughter obscures the beginning of the next remark.).....a reason why I should buy their drinks, saying to someone that I had an enormous stroke of luck today. They'd say, "What? Did you win on the horses?" To which I'd say, "No, I woke up." I am so delighted to wake up that it sets me racing right through the day. Because for all I know, of course it does make me sometimes a bit exhausted -- for all I know, this might be the last day. And I've got to really get on with it, and celebrate from moment to moment to moment. And that helps me to beat the deadly monotony of sometimes the work I have to do. Because like everyone else, I'm caught up sometimes in repetition. I'm terrified of the damaging effect of repetition. Because it's work -- it's the sort of work that most people are obliged to do that is driving them crazy. And how you manage the transmutation from moment to moment, without being too manic and falling apart, is part of, I think, of the skill of trying to get through the days. But I think I was trying to make them laugh in the room the other day, about people sort of being tired of work, and when it comes to going home at the end of the day, they say well, "G'night, Phil." "G'night, Al." "G'night, Alice." "G'night." "G'night." And you see the people, you can just imagine that tone of voice, slouching out of their offices. I find that very bothersome, really, that if one has spent hours and hours with people, and there's nothing to it, one would rather be with someone else, or somewhere else, that strikes me as being an unsuccessful day. I think that when people say, in a traditional way, when a man arrives home on Thursday with his pay, or his pay day, or it's Friday, that's the end of the working week -- I think it would be very nice if the family gave him a round of applause as he came in, and went around the door to cheer him in, and then celebrate him and give him lots and lots of applause. So then, following on, suppose the wife makes the dinner, I think at the end of dinner, she should have to make many entrances to the kitchen while everyone is storming with applause. "More, more, this is amazing! Absolutely amazing!" That if we applauded each other very much more, and took much more care of each other in that celebrative way, we would -- life would be a little bit easier. I think that people are made anxious because, as far as I perceive things, so many people are made by the system, and made by their own prejudice and anxieties, to feel unimportant. And when people are made to feel unimportant, that produces, naturally, unhappiness. And there's no need, because everybody, everybody is important. Because everybody is just separate. And I'm horrified that that should be so, but it is. And so I try to zip through the day, and avoid that demon.

Q: Mr. Baker, what type of qualities do you look for in a person? What are the main qualities, whether it be female or male?

TOM: What am I doing now? I'm just adoring you! My dears, I can't get enough of you. I'm all yours.

Q: Do you worry about being typecast?

TOM: Do I fear being typecast? No, I don't fear being typecast, because I have some evidence that that won't be so. At least, in the United Kingdom, when I left Doctor Who, I went straight into the theatre, playing a string of parts. I played Oscar Wilde, Long John Silver, I was in Ibsen's "Hedda Gabler", I joined -- I was working for the Royal Shakespeare Company until quite recently, and in between time I have done "Hound of the Baskervilles", playing Sherlock Holmes. So, I think there's sufficient contrast in those parts to reassure me that the people who employ -- give out jobs, that I won't be typecast. Yes?

Q: We have a gift for you. May we?

TOM: Well, I shall be -- we shall be, at the end of this session, having a greetings period outside, where I shall be delighted to see you personally. Yes sir?

Q: The female members of our fan club need to know if you actually did a nude scene in "Canterbury Tales".

TOM: Yes, I did do a nude scene in "Canterbury Tales". Yes. I was confident that Paolo Pasolini -- while the scene may have been vaguely pornographic while we were shooting it, I had the certainty that it would be class pornography when he finished with it. I was reassured by the scriptwriter, after all, who was Chaucer. And the film, actually, was an enormous failure. So very few people have ever seen me. Yes?

Q: What do you like to do with your spare time?

TOM: What do I do with my spare time?

Q: No, what do you <u>like</u> to do with your spare time?

TOM: I just like kicking around the streets of a few districts in London, and being with a few acquaintances, going to the movies, occasionally to the theatre -- theatre's quite good exercise, it makes my flesh creep, so it keeps my -- and I just stagger about, like everybody else. Yes?

Q: How did you get to meet Jim Morrison?

TOM: How did I get to meet Jim Morrison? I think, actually, there may be some confusion here. People keep asking me how I met Jim Morrison. I think there's some confusion. He may have met me in the late sixties in Los Angeles some years ago. There's a mention of me in his book. But I don't recall it, because I was clattering about in Los Angeles a bit. I don't know why he mentioned me. I haven't read that book, so I don't know. Yes sir?

(EDITOR'S NOTE: It's a different Tom Baker!)

Q: What are the circumstances under which you left the show? I heard there was some dispute between you and.....

TOM: No. Absolutely not at all. I mean, science and technology is beyond my comprehension. I just -- I look sometimes at books like The Mighty Micro to sort of, so that I can understand the chat around alehouses and restaurants. But no, no. One more.

Q: If there were another convention held around the Chicago area, would you be interested in coming to it?

TOM: Yes. (Applause!)

Well, that's a good note to call a temporary halt. I'm so grateful that you are so kind to me, and I'll see you a little bit later when we will meet in the sunshine. Goodbye.

whoever the current actor was, should play that part. But from time to time, it has come up and then gone away. But as I'm away from the thing, I feel I'm not in contention. Yes?

Q: Will there be an episode like the previous "Doctor Who" and "The Three Doctors" in which you will reunite with maybe Jon Pertwee and Peter Davison?

TOM: Well, they've already made a special for the anniversary this year, which comes out this fall, called, I think it's called "The Five Doctors". So that'll be issued this fall, when they all meet together. Everybody who's been in it in the past -- except Bill Hartnell, for obvious reasons, won't be there, and I won't be there, either. But otherwise, they're all there. Yes?

Q: I've heard that you're doing some negotiations in Hollywood to do a mini-series about Columbus?

TOM: A lady talks about some talk about me being in "Columbus". CBS this year are funding an Italian company in Europe to do "Christopher Columbus" in eight hours on film for television. And they want me to be in it. I said yesterday that I'd like so much to play Christopher Columbus because I'd like to discover America. But they won't give Columbus to me. They'll probably give me some -- that hard king in Portugal, or, I really want to play Isabella of Spain, just to prove my versatility. Yes?

Q: What's your favorite assistant, and why?

TOM: What's my favorite assistant and why. I'm not saying that without hurting -- I CAN'T say that without hurting the feelings of the assistants that I don't mention.

Q: Wasn't it K-9?

TOM: No.....Oh, no, no. I'm not very attracted to tin things. Yes?

Q: What type of monk were you?

TOM: What type of monk? Well -- do you mean, what make -- I mean, I was a sort of tall, thin, (can't hear this bit for the laughter), who was having trouble with his vows, and walked with a distinct stoop. I think probably I wasn't a very good one, actually. I found it rather a strain, after nearly six years.

Q: Why won't you be in the Five Doctor episode?

TOM: Well, I didn't accept the invitation to be in the Five Doctor episode because, when they did it, which was the end of last year, I was still very near to the program. And having made the decision to leave, which was the right decision, I think, and I did it because I wanted to go into the theatre, and I'd done enough -- but when it actually came to being invited back, I found the prospect of working with people I didn't know, playing previous characters -- previous incarnations of the character I had played -- I found that altogether too.....it didn't please me. That's why I didn't do it. It didn't please me. Yes.

TOM: Oh, behold a happy man! I am happy in Chicago! I am happy in Chicago. And only yesterday morning, when I arrived here all timorous and full of fears and anxieties, that you might be disappointed with the fact that embodies a fiction, and then poor Tom Baker might not rise to your expectations, I have been lifted! I have been uplifted! And I am full, brimming full, of love and confidence. And I'm feeling brave. And I'm feeling daring! And so I think I shall begin by daring YOU. I'm feeling so brave, I think I might take my coat off. (He slides one arm out, leaving the coat hanging on his other shoulder.)

In this hour or so of contact between us, we have to move fairly swiftly, in order that you get to know me within an hour, as quickly as possible. You must get to the point, and be daring and brave and reckless, and ask me things that will elicit from me something that will make you know me. And by your questions, I shall get to know you. So it may become a precious hour. We're here, actually, to celebrate our mutual interest in the program, and I am willing to talk about that or anything else that interests you, or I'll follow any train of thought, if I possibly can.

I am not, to begin with, one mustn't confuse me with the fiction. I am not the hero that I play. I don't have his qualities. That was just an accident in my life, that turned out to bring me to Chicago. It was one of those happy accidents. And I'm perfectly willing now to enter into a conversation with you, and answer any questions you like. And if nobody has a question, then God help me -- Yes?

Q: How did you get picked for the part?

TOM: How did I get picked? Little accident. Out of work. On a building site. Bricklayer's assistant. Letter to the BBC of complaint about being out of work, an indignant letter saying, 'This is outrageous'. The man who received the letter was working in the series department, and a film of mine called "The Golden Voyage of Sinbad" was in release, and they just checked out that film, and I was offered the part. And here I am. Yes?

Q: What was your favorite show?

TOM: What was my favorite show? I don't think that I had a favorite show, because I was never connected, as you might think, because I did four or six strips at the same time. And so I never had the sense of order that you might imagine I had. I never really knew what was going on.

Q: Do you have trouble, when you're out on the street, being recognized, like here or in the UK?

TOM: Well, if you mean -- I don't have trouble. I am recognized. But I don't consider that to be any kind of imposition on my part. I mean, if one chooses to work in television, then that is inevitable. So I couldn't complain about that. Yes?

Q: What are you doing now?

TOM: No, the circumstances in which I left the show are -- bordered on being amicable. As far as the office could ever be amicable with me. Yeah, I left because I'd done, I thought, enough. Nearly seven seasons. Yes sir?

Q: Why don't you go ahead and take your coat the rest of the way off? (Applause! Tom obligingly shags out of his coat.)

Q: How is Lalla Ward doing?

TOM: How is Lalla Ward doing? Well, as far as I know, she's doing extremely well. I haven't seen her for about eighteen months. But she's doing quite well, I believe, yes. I had -- she's touring in a play, the title of which escapes me. But I think she's fine.

Q: Since you're not doing your show anymore, can I borrow your TARDIS?

TOM: Yes, it would be nice to clatter it down to Los Angeles next week in the TARDIS. Yes sir?

Q: Did you enjoy doing the part of Rasputin?

TOM: Did I enjoy Rasputin? Yes, I did. I enjoyed it, and I rather swallowed some of the publicity afterwards and thought that perhaps my career had really taken off. But I did enjoy playing Rasputin, in such a big film with so many good people. But curiously, at the time, big films were going out of fashion. Big, epic-type films. And nothing happened to me after that. I was hurled straight back into being a jobbing gardener. Yes?

Q: Where did you study?

TOM: Where did I study? Well -- gosh, that sounds awfully formal. I don't know that I've ever studied, actually. When I came out of the army, I managed to get a scholarship to acting school. And just like anybody else applying to university or something, one tried them all. And I got in them all. I got in every one, and that made me feel terribly insecure, because I thought, if I can get in every one, NONE of them are any good. And so I chose one, and went to that for a little while, and after about a year or so, maybe a bit more, twenty months, maybe, they asked me to leave, saying that they were doing me a favor, and that I would break my heart if I went on. And they said, "You can't earn a living, so we're being frank with you. Have you thought of stage management?" I said I hadn't thought of stage management, but I left, because they asked me to. And of the forty of my in-take, I only know one actor, one other actor -- the two of us have survived, and one young man who became a producer. That's all. And so I can't really say I've studied. Yes?

Q: When are you going to make a "Doctor Who" movie?

TOM: When am I going to make a "Doctor Who" movie? Alas, I think that, although that's blown hot and cold over the years, I think it's extremely unlikely that that would be made. But, I think if it were made, that the BBC, owning the copyright, would probably insist that

very conventional, or traditional. I mean, I really listen to a lot of Mozart. I know Mozart's music well, and I know Beethoven, and I know all those great conductors -- modern music, actually, doesn't come into my consciousness very much at all, although I occasionally am inveigled into going to rock concerts. But uh -- I don't know. I mean, I've been to see David Bowie, and I've seen Dylan, and people like that, but I don't know. I'm just -- quite ordinary. Yes?

Q: Does your hair always look like that?

TOM: Well, for awhile it has, yes. For awhile. Last year, it didn't look like this, since I had very little. Yes?

Q: Where is your home now?

TOM: My home is London. However, I come from Liverpool. But I consider London to be my home now. Where in London? Well, Chelsea. Near "The King's Head and Eight Bells." Yes?

Q: I don't really have a question, but I've got to ask you one thing. After going all day yesterday, and half the night last night, and all day today, and after we've worn you out, how do you feel? Are you okay?

TOM: It was YOU who said you've worn me out. I'm not worn out at all! I cannot be worn out, actually, receiving the kindness and the energy from such a generous audience. I don't have to say that. I don't have to say that, except that I mean it. I'm not worn out. How could I be worn out here, with people asking me nice questions, and making me so welcome? I'm not worn out at all. Yes?

Q: Did you have trouble relating to the creatures, like the Daleks....?

TOM: Did I have difficulty relating to those, sort of monsters and things in the series? No I didn't, really, because it didn't take me long to realize that it didn't matter how hostile, or how badly or well that they were written, that in episode four, I would beat them. And I sometimes wanted to mention that in episode one, but that wasn't allowed. But as for the Daleks, they always actually amazed me in their mass appeal. Because I found their repetition of screaming on one note insufferably wearisome, and I was surprised that no one realized that all one had to do was run upstairs to get away from them.

Q: What did you like most about playing the Doctor?

TOM: What did I like most about playing the Doctor? Well, to begin with, of course, to be truthful -- and you've got to be careful with actors, I was telling you last night, because actors are notorious liars -- they're really only this side of movie publicists, or newspaper reporters -- but, the first thing I liked was being in regular work and having lots of money to spend on my friends, which I hadn't really had before. But as it went on, the series was such an inordinate success really, it seemed to me, I enjoyed particularly the intimacy I had with small children. That was -- that's the single thing that I miss, actually. For a little while, just for a few seasons, I was the only man in the United Kingdom that "Don't talk to strange men" didn't apply to. And that was very nice, because as you know, in the ordinary sense,

Q: When you were getting prepared to play the Doctor, did you -- what kind of things did you do?

TOM: The man asks -- you mean, how did I prepare to play the character?

Q: Yes. Recently I listened to a tape of an interview with Davison, and he said he watched he first three Doctors. And he didn't refer to you because you were too close, and he wanted there to be a difference between you and him.

TOM: I didn't make any preparations at all. The only thing that preoccupied me when I got the job was that I should actually have signed the contract and be secure for a year before they asked me what my ideas were. Because the truth of the matter is, I had absolutely no idea of what I was going to do with it, and I said to that girl over there that I worked on four or six at a time, that I never, I can honestly say, never knew what the hell I was doing with it. I just stumbled on from script to script, and as the feedback came from the audience that they enjoyed what I was doing, I didn't inquire as to what was going on. And no one particularly asked me. Occasionally I used to see people looking away in horror, and I had an inordinate reputation for bad taste there, but I mean, I just didn't want to know once I knew it was working. I really didn't want to explore that at all, so I never quite knew what was going on. That's why, possibly, there was an air of spontaneity about my performance.

Q: I have a question. Why was your character so erratic?

TOM: Well, my character was so erratic because I was desperately trying, however inadequately, to suggest to the audience that I actually was an alien. And that any device at all that I could think of which would take me away from the ordinary human reactions, or scale of values, or scale of what was good or bad, or what was urgent or not urgent -- I felt I just had to get away from that. And the erratic quality, although it was predictable in the moral sense, wasn't it -- but the erratic quality, such as it was, was deliberately to suggest a strangeness. Yes?

Q: Did you have a lot of input into the scripts of the show?

TOM: Did I have a lot of input into the scripts? No, I didn't in any official way. However, during rehearsal I sometimes made some suggestions. But they -- standing very close to the director, I used to occasionally make some suggestions. And sometimes, if he was young, or capable of being intimidated, then they went in. But officially, I had no influence on the script at all. But occasionally something happened. Yes?

Q: I wanted to know, what kind of music relaxes you?

TOM: What kind of music do I listen to? Well -- well actually, I suppose I'm terribly traditional in that. I mean, I don't actually own a sound system, and I don't actually have a television set. I do have a wireless, however, which I listen to in the mornings. So I don't go home to play music or to watch television, or -- I very rarely go home, if I can possibly avoid it. But I do go to concerts, and my taste is

TOM: The costume was an accident. It was -- well, there were no drawings made, because the designer was pleased that I was cast in the part, and I used to kick about with the designer for the first few weeks, and we decided, by going out to play and dressing up in various costumiers, that it would be a good idea to let the costume grow in that way. So we found it like that. And then he designed, and made from those ideas. And the scarf, also an accident. We decided on a scarf, and the colors, by seeing someone wearing an ordinary scarf in an ale house. And we liked the colors, and bought wool, and had it made up by someone who got over-excited about working for the BBC, and she knitted up all the wool. And when we collected it about three or four days later, we had a seventeen-foot scarf. And that was the little accident that led to that rather silly scarf. Yes?

Q: Could you explain how the book Never Wear Your Wellies in the House came about?

TOM: How the book, Never Wear Your Wellies in the House.....Yeah. I actually wanted the title -- that was my title. I really wanted them to say, "Never Wear Your Knickers in the Bath". It's a children's book, yeah. Which I did for the mentally handicapped last year. It was just that. We decided that I should edit a book for the mentally handicapped society, and I agreed, and wrote the introduction and wrote the first poem, or something like that. And we got other well-known people to contribute, and then the mentally handicapped children illustrated it, and then I did the boost to try and sell it. And we sold 32,000 copies for them. Which was really rather jolly. Yes?

Q: Do you have any brothers or sisters?

TOM: Do I have any brothers or sisters. Yes, I have one brother and one sister.

Q: What do they think of your career?

TOM: What do they think? Well I never consult my family about what they're doing or what I'm doing. I wouldn't dream of coming to my brother about what he should do. What? Are they close? No. No, I come from a real sort of -- bunch of tinkers, yes. We very rarely -- I have a very, kind of very fragmented family. And of course, my parents are dead now, and there's no reason for me to keep going back to Liverpool. Well, we have different interests. We exchange cards every five or six years or something like that. Yes?

Q: How old are you?

TOM: How old am I? I am 49 and something months. I shall be 50 on January 20, 1984. Yes?

Q: Were there any problems or difficult situations that you found really hard in playing "Doctor Who"?

TOM: Were there any difficult situations in "Doctor Who". Well, lots of the situations were very difficult, because one really couldn't be rough within the sets, or they'd fall down. And then they used to shake a lot. And I liked the shaking, very much. But they didn't like that at

grown men in, I suppose it's the same in America, but certainly in the UK -- are not allowed to have little encounters with children in parks, and say 'how are you', or 'would you like an ice cream' -- not without a policeman appearing and saying, "Move on, sir, or we'll nick you. We don't want any bleeding deviants around here." And I find that a matter of deep, deep regret. Yes?

Q: How do you feel about Peter Davison taking the role of the Doctor?

TOM: How do I feel about Peter Davison taking the role of the Doctor. Well, I must tell you that when I was doing "Doctor Who", I never used to watch it. I never used to watch myself. And on the grounds, the logic of that is, I'm not likely to watch anyone else. Also, the thing is, they've changed the programming time in the United Kingdom, and it now goes out on Mondays and Tuesdays, at about six o'clock. Well on Monday and Tuesday, at six o'clock, I'm not likely to be home watching television. Even if I had a television, I wouldn't be watching it. I would probably be in "The Man in the Moon" or "The Six Bells", Chelsea. Yes?

Q: What do you think of the prospect of a woman Doctor?

TOM: What do I think of the prospects of a woman Doctor? I should think absolutely zero. And I regret that. I regret that very much. I really -- but that's another mark of the conservatism of program-makers. I don't understand why they can't have a woman Doctor. But you know, they'd shudder at that thought. They're so dreary and predictable.

Q: Where did Doctor Who actually get his name, "Doctor Who"?

TOM: He's not called -- I tell you, he's only called "Doctor Who" because of a very old joke in 1963, when he first said his name, which is a formula. I think a physics formula or something, I don't know. And no one could understand it when he said it. He only said it once. He said, "I am Doctor Itchimokurumdurumtitsi", and they said, "Doctor WHO?" And he just sort of shrugged and said that's it. So they just called him the Doctor after that. Yes?

Q: Why do they keep on changing assistants, the characters?

TOM: Well, they change the assistants quite often because naturally, the competition among young women in the theatre, and in acting, is absolutely ferocious, and quite reasonably enough, the girls who get a job on "Doctor Who" -- the newest girl is an American. It's her first job. She was trained in London, and has just got her first job, and she's the new assistant. Now, the thing that the girls should do, I think, is to make the biggest impact they can, and not stay too long, and get out and capitalize on it. Because, you know, to be young and pretty, and an actress, is to be really commonplace. And the real difficulty for the girls, particularly, is how to get hold of the good quality work. So that you really can extend your capacity, get the experience. It's very hard. So they jump out early. Yes?

Q: How was your costume decided upon?

TOM: I don't like your beer, and I don't like our beer. I like different things than beer. Yes. Beer?! Boy's stuff, beer. No....I like something that sort of goes, 'boom boom'.

Q: Did you ever have trouble manipulating the scarf?

TOM: Did I have trouble manipulating the scarf? Constantly. I kept falling over it, and they would shoot the scene again, which was an irritant in my side. I always wanted those scenes left in, because it was real that I would fall over the scarf. Yeah. I had lots of trouble manipulating the scarf. Not nearly as much trouble as I've had manipulating my life, but yeah, a few trips. Yes?

Q: Are we going to see you in the U.S.?

TOM: When are you going to see me in what?

Q: In the U.S. When can we expect to see you in (can't hear the rest)?

TOM: Well, I don't really know, in the forseeable future, anything more than the Christopher Columbus. I go from here tomorrow to Los Angeles, to have some meetings there, where some ideas will be thrown up in the air. But -- you know, they've asked to see me. But of course, you know what notorious liars and what treacherous gits they are down there. I'm not expecting anything out of it at all. They might, for example have heard of what has been happening here this weekend. But it's extremely unlikely down there, as you know. They think that anything that happens outside of Los Angeles isn't actually -- doesn't exist. Nor do they much care, which annoys me intensely. Because if they were aware, the people I'm going to see tomorrow and for the rest of the week in Los Angeles, were aware of what was happening here, I wouldn't be short of work in Los Angeles. They'd be just (can't hear the rest for the applause!). Yes, the gentleman in eyeglasses.

Q: (A long question involving humor in "Doctor Who", and apparently, Douglas Adams.)

TOM: Yes. When Douglas Adams, who wrote The Hitchiker's Guide to the Galaxy, and The Restaurant at the End of the Universe, when he joined the Who office, I thought that one story he wrote, and then script edited, was excellent. Douglas is the only script editor that I ever bought a drink for. Because I thought that -- and he was very young and adventurous, and rather daring. But of course, he himself, the script editor, is constantly being overruled by the producer in the event of any argument. Yes?

Q: (Another inaudible question, but seems to be about whether there are other science fiction shows, or a precedent for "Doctor Who" on British TV.)

TOM: There are no programs on British television, nor any on American television, so far as I know, which even admits a comparison with "Doctor Who". I don't mean that immodestly. I just mean that, I think that that was one of the reasons why "Doctor Who" has been so successful for so long. That it doesn't strictly admit a comparison with anything

all. I wanted everything shaking all the time, because I thought that was funny. And that was the way it was. Because anyway, even if you tried to hide the shaking, you can spot it a bit. And I thought it really so pretentious trying to hide it. You know, it'd shake. I mean, if you're asking the audience to go to Gallifrey with you, in the constellation of Kasterberus, I mean, why shouldn't the walls shake on Gallifrey? So, the answer's, I think, yes.

Q: In the series, the doors seemed to get stuck a lot.

TOM: The doors at the BBC always stuck a lot, yes. They always did, yes. In fact, they very rarely opened, first go. Yes. That's quite true. Yes?

Q: If you were invited back to Chicago, would you come?

TOM: If I were invited back to Chicago, would I come?.....Yes. Yes, I would. Like a shot.

Q: You said you've got two kids. Are you married now?

TOM: Am I married now? Well, in a manner of speaking, I'm married, yes. That is that I'm still, sort of legally married. It hasn't been snipped yet. But that -- that's coming. I might say I was ecstatically happily married. For months. I was, yes. It was really very good. Very jolly. Yes?

Q: Were the jelly babies your idea?

TOM: The jelly babies were my idea. It was rather a silly idea, but it worked beautifully. Yes it was my idea. Yes?

Q: I just want to let you know that if you ever visit Washington, D.C., you've got a place to stay!

TOM: If I ever visit Washington, D.C., I've got a place to stay? Thank you.

Q: How much are jelly babies?

TOM: What's that? How much are jelly babies? I don't know. I don't -- I get cases of them.

Q: You mentioned the word "wheeze" quite a bit this weekend. Could you just give the Americans an idea what you mean by that?

TOM: Well, I think a wheeze is just a kind of silly joke, isn't it. It's a good wheeze. I think it's a kind of, you know, it sort of means just, being mischievous. Yes?

Q: Would you ever take a ride in the space shuttle?

TOM: Would I take a ride in the space shuttle? No, I don't think so. I've been doing that for years in my head. Yes?

Q: I know our beer is very different from your beer. How do you like our beer?

TOM: Who made K-9? Well, two writers came up with a terrific wheeze. They said to each other, "Listen. Why don't we go and make a tin dog, and then call him K-9, which was kind of a funny pun -- canine, K-9 -- and then we'll put it in a good story, and the BBC might actually keep it in for years and years and years, and they'll make lots of toys about it, and we'll clean up." Well, that's my opinion about K-9. Yes!

Q: Are you interested in doing any writing or directing?

TOM: Am I interested in doing any directing? I don't want to direct. No. No, I don't want to direct. I don't want anything, except the very best. I'm so easily satisfied with the very best. One has to settle for the best. I mean, one has to have standards. I don't mean we should **settle** for the best, one should **demand** the best the whole time.

Q: Speaking of the best, you ARE the Doctor. (Lots of applause.)

Q: Are you ever going to finish the "Shada" episode?

TOM: Are we finishing "Shada". There was a story that was lost in a strike. Unfortunately, the film exists, but they can't do a remount, because there are several expensive sets and it would be difficult to get actors back in it, but they're using some of that footage, which I believe is rather good, in the 90-minute special called "The Five Doctors". Yes, I see a hand.

Q: What kind of car do you have?

TOM: What kind of what?

Q: Car. Automobile.

TOM: I, have a car??! In London??! Have you ever been to London? It's very small. It's <u>very</u> small. I go everywhere in taxicabs. Yes?

Q: I was wondering, is there any particular character in a show that you would like to do?

TOM: Are there any characters in the show that <u>I</u> would like to do?

Q: No --

TOM: In any kind of show?

Q: Do you have any secret stories or plays that you in particular want to do?

TOM: No, I don't think there are. I mean, a few things float through my mind that I'd like to do. I'd like to play Captain Hook. I'd quite like to play Lady Bracknell in "The Importance of Being Earnest". However, they won't let me do that. I see a hand. Yes?

Q: When you were playing in "Doctor Who", were the Daleks radio controlled, or what?

TOM: No. The dog K-9 is radio controlled. The Daleks just have people inside, kicking away.

Q: Getting back to K-9, I haven't seen all the episodes, but once he was written out when Leela left, and once he was written out again when Romana left. Between the two, how did you get K-9 back?

TOM: Well, it's childish, that thinking, the way they got rid of that dog. Yes, that's right. I gave him away twice. And after the first time, the next time they re-introduced him. I gave him away three times. And each time, after he'd gone, when they wanted to re-introduce him, it was just, you know, sort of "Mark II".

Q: I noticed a change in the programming, whereas when "Invasion of Time" was made, no weapons could be fired inside the TARDIS. It would never work. And yet recently, with Davison, that has been changed. The cyberweapons worked like crazy.

TOM: You see, as soon as my back's turned..... (too much laughter and applause to get the rest).

Q: Why did you stay as long as you did?

TOM: Well, because I was enjoying myself! That's a good enough reason. Yes?

Q: Do you believe in life on other planets?

TOM: Do I believe in life on other planets? Yes, I think so, yes. No, I doubt they're little green men, however. But of course I do, yeah. I believe in all sorts of amazing things. Yes?

Q: How come Jon Pertwee's character practiced karate.....[but yours didn't -- I think]?

TOM: How come - do you mean he used to like violence, and I didn't? Well, simply because I thought that physical violence, the way it was expressed in those kind of series -- I thought it was boring, that's why. Also, I was frightened. No, I don't like being hit at.

Q: I notice that the British way of showing "Doctor Who" is in half-hour episodes always ending with cliff-hangers. What do you think of the American way of showing it, all episodes together in one movie?

TOM: I think the American way of programming it right through on public broadcasting service, is much better for building up the audience. Yes.

Q: (A long question, from far in the back, apparently about inspirations for Tom's charactization of the Doctor.)

TOM: No, I can't give you any idea at all. I said earlier, I had no idea what I was doing at all. As an actor, I never know, really, what I'm doing. I have to work hard to get anything satisfactory. But I very much depend upon the right sort of director. That's why sometimes, I don't work on something when I could. Because if I don't feel any sort of empathy with the director, then I go away from him. I never knew what I was doing. And I told you anyway that I never watched what I was

doing. I have never watched anything I've done on television, because I've been never pleased with it, that's all. I want to -- whenever I had to, say, in editing. I mean, I never watched anything when it's completed on a television set. But inevitably, when I'd have to dub, or something like that, or post-sync, I've always wanted to do it again, so that we could get it right. Yes?

Q: Which producer did you prefer working under?

TOM: That's a really dangerous question! I might mention the one who might become Director General of the BBC or something. Um.....I didn't like any of them. Yes?

Q: (Can't hear the question, but it must be about "The Curse of King Tut's Tomb".)

TOM: Yes that's right, yes. Somebody rang me up one day from New York and said, "Do you want to go to Egypt?". And I said, "What for?" He said, "I don't know, I thought it would be quite nice. Do you want _____ some money?" [Sorry, but you get the idea.] So off I went to Egypt. Messed around. Which was rather an interesting experience. They made a film, apparently. It was appalling. Yes?

Q: How did K-9 talk? (Asked by a child.)

TOM: How did he talk? Well. He's a computer, isn't he. That's why he speaks in that funny way. He was helped, actually, by a programmer called John Leeson, who used to help with the voice, and I thought he did very well. Yes? The lady in red.

Q: (Again, can't hear the question.)

TOM: Well, I'm glad you thought I looked as if I was enjoying what I was doing. And I <u>was</u> really enjoying what I was doing. But as for a preference, none at all. I have no preference in principle for one medium over another. I just like the best parts that are going when I'm free to do them. That's all. I think that one might just have to be versatile enough be able to skip between the wireless and television and films and the stage. Otherwise, you're just not in the game, you know. So you've got to be ferociously competitive, and be able to do all. Yes, the man on the aisle?

Q: How do you feel about Peter Davison unravelling your scarf?

TOM: I don't feel about Peter Davison, one way or the other. Yes?

Q: Have you played Hamlet?

TOM: Have I played Hamlet? No. I'm not likely to. I'd like to play the king, his father. I have, however, played Macbeth, and in my youth, Romeo. Yes?

Q: (This question is completely NOT THERE on our tapes, and Tom uncharacteristically didn't repeat it. So draw your own conclusions!)

TOM: Well, I suppose that -- that had nothing to do with me at all. I mean, I suppose that, again, bears out my allegation a few minutes ago that people who make programs for television, or make films, are fundamentally cautious people. I'm often amazed that the people who have power in films or television seem to be the sort of people who actually don't much care for television or for films. They certainly don't seem to know anything about the taste of an audience. That is one of the terrible anomalies, and so people aren't fairly chosen, because of their caution. Yes, I saw a hand up there.

Q: What is your favorite joke?

TOM: I can't -- I don't have a favorite joke. I hate jokes. I've never told a joke in my life, that I can honestly recall. There? At the back? Yes sir?

Q: (Hard to hear, but something about how he became an actor, and British vs. American actors.)

TOM: Umm.....I don't quite know how to explain what prompted me to become an actor. I think it was just an accident of childhood again. And I'd been exposed to practicing acting, because of the Second World War. School was suspended in cities like Liverpool, or Southampton, or Plymouth, during the blitz, and went on long afterwards. The destruction was long-reaching. And I got involved heavily in street activities, and street theatre, such as it was, and the school theatre on the streets, and in the area churches, and that's how I got there. As for a comparison between British and American actors....that's a rather beguiling thought, to make a comparison. But it's -- it isn't really fair, because of course we have an entirely different system than you have. Your system -- finding work is very centralized. We have a long history in the United Kingdom of small theatres all over the country, where people really can get an awful lot of practice. I think we have more theatre everywhere, for such a small country, than you have. And there's a long tradition of people being able to work their way up, and up and up, until they finally got to London, and then one usually is based in London, and then you're so-called established. I think that I haven't seen enough American theatre to go into any detail. I'd been in New York a few weeks ago, and saw actors like Jason Robards, and I was enormously impressed by him in "You Can't Take it With You". And that's a musical, at which I think, possibly, you are incomparable. I think "On Your Toes" and "Little Me" are just amazing. And wasn't there another one -- "42nd Street"? Amazing stuff, yes. Yes?

Q: Would you do a British pantomime?

TOM: Would I do a British pantomime? I don't think so. I think they're indescribably vulgar, and mostly badly done. However, if someone offered me a traditional one that was well-written, and I liked the director, I might consider it. But most of them are simply appalling. They're too full of jokes. Yes?

Q: Was that your idea, to go to Paris?

TOM: It wasn't my idea to go to Paris, but I wasn't averse to it. That was one trip we did, when someone said, "Let's go to Paris", that I didn't disagree with. I said, "Oh yes, let's go to Paris!" Yes?

Q: How did you feel when you heard that the sonic screwdriver was destroyed?

TOM: How did I feel what?

Q: The sonic screwdriver was destroyed.

TOM: I think the sonic screwdriver actually quite a _____ property. [I'm not even sure about 'property'! - ed.] It didn't work sometimes when the writing was bad enough, and it worked when it suited them. And that used to cause great ructions, and I used to be very aggressive about that. Yes?

Q: What is the nature of the satisfaction you get out of being an actor?

TOM: Well. What satisfaction do I get out of being an actor? Well, I don't believe -- I don't really believe that there is a fundamental difference between any group of people. If one really analyzes their anxieties or their ambitions. There's no real fundamental difference. However, emphases vary. The big pleasure about being an actor, when you're in demand, is that when you actually do something, especially in the theatre, and in the other mediums as well, when you do something, there is a very, very swift response to what you do. And if one is successful at it, that means that a lot of the time that you're working, you're receiving tremendous signs of approval. Now this actually separates one from dentists, or brain surgeons, and sculptors, and solicitors, and realty people, and things like that. And so that is one of the chief advantages, that one is constantly reassured. Now it is interesting that one is constantly being reassured for playing fictions. But yeah, there is a natural impulse in people to like storytelling and acting, and performing arts, generally, and so it's very agreeable most of the time. I can't tell you how agreeable it is being here while you're listening to me. Yes?

Q: I've heard that in England actors have to pay tremendous taxes. Is that true?

TOM: Actors have to pay tremendous taxes in the United Kingdom? No, that's not true at all. Not unless they're earning tremendous money. And then it is quite right that they should pay tremendous taxes, because most of us are wildly overpaid, when we are in work. And grossly, badly treated when we're out of work. So I don't complain about the taxes. No. They don't bother me particularly. Yes?

Q: (Can't hear the question.)

TOM: What? I can't hear.

Q: (Still can't get it, but Tom does.)

TOM: I play -- I prefer -- the more fantastical things were, the more I preferred them, really. When things got Earth-locked, and were too humanoid, I used to find it very, very difficult to keep my temper with the writers. I'm more interested in the fantastic and the extravagant in every way at all. Absolutely everywhere. In what I drink, or what I eat, or in my encounters with you. I am, if anything, I am terrified of being bored. Boredom is the great enemy of utter existence. And those cliches' of Earth things bored me. Yes?

Q: When you were doing "Doctor Who", I presume you had summers off. Did you do summer stock?

TOM: We don't do summer stock in the United Kingdom. Your summer stock, which is really special, when people are working at certain times, or come into summer stock and do a series of plays like that, goes on most of the year in the United Kingdom, for about fifty weeks. So although there are separate festivals, we don't have summer stock like the United States. Yes?

Q: (A question from a little girl, which Tom couldn't hear)

TOM: Could someone relay that question?

Q: I think it was, 'Why would you stop and get an apple while you were being chased -- but I'm not sure.'

TOM: Why? Well, I often used to stop when I was being chased. Because the director expected me to keep on running. And just to be bloody-minded, I used to stop. Yes, on the aisle?

Q: What was the worst thing you've ever done acting?

TOM: What was the worst thing I've ever done? Well, I told you, I've never been very pleased with anything I've done. I've left it entirely to the audience to decide. I think probably, as far as I recall, the worst thing I've ever done was Macbeth, which we did with a director -- we had less than three weeks, and the director was ill half the time. And nothing technically worked when we got it round to the theatre, which was in London. And it -- I think I'd signed to do 58 performances, and as it was a university play, or a school play, it was packed every night. And it really wasn't very good. And when I came on at the end on the first night, there was this tremendous booing. And we were all in a line like this -- you know, being democratic -- and I thought, 'How unkind of them.' You know, I just wondered who they're booing. And so I imperiously waved the cast off like that, at which the booing was redoubled. And then I knew exactly who it was aimed at. Yes?

Q: Were you intimidated by taking over from the previous Doctor, and how.... (the rest of the question fades off, but apparently is about Lalla Ward).

TOM: I was intimidated. I was intimidated by the people who had been so successful before me. Naturally, because I'd done several before they went out. And there was an awful lot of excitement in the press about someone else taking it over, and they do say some cruel things. You know, they'd say, "Well, I wonder how he's going to follow <u>that</u>?" And such. It took about fifty minutes, and it had changed, and the audience seemed very pleased. So that anxiety was resolved quite quickly. As for my uh -- what was the second question? Oh yes, yes, that's right. I knew you were talking about someone I'd got married to. I -- actually, we'd better sort out this whole domestic thing as quickly as possible. I have been married twice, you see. Once in 1959, and once in 1980. Which I thought was a reasonable sort of interval, isn't it? One didn't want to really be too extravagant and give people the wrong

impression. Um.....that's it. And I suppose -- I think I mustn't leave such a long interval the next time I get married. Which I suppose will happen to me. Yes?

Q: What is your favorite place in England?

TOM: What is my favorite place? My favorite place, usually, if the day has gone right, and I'm really in charge of the tempo of myself, my favorite place in England is just where I am at that particular moment. When I feel like that, I know I've got it right. I really get terribly restless if I feel I'm in the wrong place. It's really rather like being with the wrong person, isn't it. That agonizing irritation of being with one person when you desperately would rather be with another. The man in green?

Q: Most of the other Doctors, the atmosphere of the show was pretty serious. But when you came along, it seemed the whole atmosphere got more tongue in cheek, where the monsters looked like the director's kindergarten class. Was that a deliberate step, or is that just coincidence?

TOM: Well, I think that did reflect something of my attitude, yes. I mean, when I played Macbeth, I got lots of laughs, which infuriated the critics. Even though the laughs actually were the children, who came to see it just to throw marshmallows onto the stage. And I'd be ranting around, talking about Macbeth having murdered sleep, and stamping on marshmallows. And the audience could see me heading for it. I wouldn't know why they were laughing, when I was talking about Macbeth having murdered sleep, which is of course an appallingly distressing speech. Yes?

Q: Would you consider doing another science fiction series?

TOM: Would I consider doing another science fiction series? Well, yes, I would consider it. I'm really open to any kind of proposition at all. I really am. I would consider it, yeah. I would. I had an amazing proposition last night, from someone in Indiana, I think, yes. Not far away. Amazing. A very, very vital granny made a great proposition, which I'm going to have framed. Yes?

Q: What was your favorite monster?

TOM: What was my favorite monster? I told you, I felt sorry for most of them. I thought, however, that Davros was quite well realized. Yes, the man in red in the back.

Q: What was your favorite line?

TOM: What was my favorite line. Oh, that's hard. What do you think? What was your favorite line?

Q: "There's no point in being grown up if you can't be childish sometimes."

TOM: Yeah, I like that. That's true, yeah. I thought that was quite a good line.

Q: (Can't hear the question, but it seems to concern a rumor that Mary Tamm was hit by a car!)

TOM: Mary Tamm?? Hit by a car?? They wouldn't have dared! A car wouldn't dare to go near Mary Tamm. Mary Tamm has a very powerful personality. I can remember one afternoon -- she's also very good at crossword puzzles, Mary Tamm. Mary Tamm -- strong personality. One day, someone had lost his car keys. And the fellow was sitting in his car with his head down in despair, as car owners do. That's why I don't have a car. I don't want to do with despair. So this fellow's sitting there, and Mary Tamm says, "What's the matter with you?" And he said, "I lost my car keys." And she said, "Well, you don't need car keys." And she just bent over, and kissed the bonnet of the car, and it just roared with life! And off he drove. And of course the next morning, he couldn't start it. Yes, the man in the eyeglasses.

Q: Could you tell us the story about John Cleese being in "City of Death"?

TOM: There's no story, particularly, about Cleese being in -- what's it called? What? "City of Death". Because he just happened to be passing through, during a recording session, and we had our art gallery scene, and he and Eleanor Bron happened to be working at the BBC in the studios, and we asked them to come in the next day. And they just lifted some lines, and then cranked out that scene. It was a bit of an old boy network, but I think it worked very well. Yes, the boy in red?

Q: Do you regret leaving the series?

TOM: No, I don't really regret it. No. There are lots of other things I regret, but not that one. Someone in the aisle there, I believe in green. Yes please?

Q: Do you fear growing old?

TOM: Do I fear growing old?? No. No! Unlike in this country, you're -- because you've licensed me to be frank with you -- I perceive a very, very nasty impulse in your society here, which I call the Dorian Gray Impulse. It seems to me, really, to be just a version of self-delusion. It's a kind of mutual hallucination, that goes round, that people aren't actually as old as they actually are. And this actually I find very puzzling, really. Especially they seem to have a crisis in their forties or something, and keep behaving as if they're actually about nineteen, and still in high school. I find that disturbing. No, I have no fear of growing old at all. I have a certain anxiety that perhaps -- perhaps I might fear a little bit, being not vital. I fear that. But I don't think that that has got anything to do with age, really. A girlfriend of mine in London, called Sylvia -- Sylvia. I won't tell you her second name, because it might embarrass her. Sylvia's about -- I suppose, 79 now. And she and I used to go about a bit together a year or so ago. And her appetite -- maybe I shouldn't have started on this subject. But no, I was terribly reassured that, when we used to come home from restaurants -- she was very easily satisfied with the best -- we used to come home from restaurants, and she always made the most fiendishly violent passes at me in the back of a cab. To the horror of the cab drivers. And she would always be leaping on me, and getting at me a bit in the cab.

Which amused me no end, because I am always reassured by people who make passes at me. It kind of reassures me that I'm being attractive. I mean, one doesn't have to **accept** the pass. That is entirely up to oneself. But -- yes. I quite like to be shown affection. Yes?

Q: Did you find your costume hot in the studio?

TOM: Yes, I found my constume terribly hot. I find this ROOM terribly hot. (Applause!!) And when I go outside to meet you all individually, it'll be very hot out there. But I don't care! I don't care how hot it is. I am very happy to be here.

Ladies and gentlemen, this is the general goodbye to you people in Chicago. And I'm so grateful, and I've been happy. But in a few minutes' time, I shall see you individually outside somewhere.

Q: If you think it's hot here, wait until you get to L.A.! You can see the air out there.

TOM: I'm not going to Los Angeles to see the air. I have no interest in Los Angeles at all. The sight of Los Angeles fills me with boredom. (Applause)

Ladies and gentlemen, I'm grateful, and I'm happy, and thank you. Goodbye!

else, although there are science fantasy things about. I don't think there's anything quite like it. Yes?

Q: This morning, I think it was, you indicated that in the shows that you did, you didn't like doing the ones that were based on Earth. You preferred to go hopping around the galaxy. Why, because you could go hopping about in time on Earth?

TOM: Well, I -- the lady says why did I prefer to not be Earthbound in the stories? Well -- since one can obviously go through time -- go back in time on Earth? Well, I think the reason was that if one goes back in time historically on Earth, you're then strapped into reproducing fairly familiar historical events, or styles of costume. So that if you wanted to do something about Columbus, you're strapped with fairly traditional sort of fifteenth century, late fifteenth century style costumes. But if you, however, go into space, and land on alien planets, it should liberate the writers and the designers and actors, to go very far for new experiences and adventures, rather than coming back to the Armada, or the Boston Tea Party, or something like that. Yes?

Q: Did your personality have any effect on the character of the Doctor?

TOM: Did my personality have any effect on the character? I suppose maybe a little, in some ways. I liked his capacity to be surprised. But I, umm -- in serious consideration, the qualities of the character of "Doctor Who" certainly are not my qualities. But I don't want to pursue that, but if one listed his qualities, certainly I don't think I would qualify very much. Yes?

Q: Why did the first Doctor have more episodes taking place in the United States, and is there any chance of that happening in the future?

TOM: Why aren't there more episodes taking place in the United States? Well, I suppose, on a budget of about eleven dollars fifty cents a week, they've got to _____ at it a little bit. [Sorry!] I mean, I sometimes thought it would be simply wonderful if they'd move the formula over to America, with your undoubted expertise, using American actors, directors and designers, and using your marvelous variegated landscape, which obviously would give it a big boost. Yes?

Q: What did you hate about playing "Doctor Who"?

TOM: What did I HATE about playing "Doctor Who"?? I didn't hate anything.

Q: What did you dislike about playing "Doctor Who"?

TOM: I don't think I really even disliked -- I sometimes used to jib, because I'm rather stubborn, I used to jib that they didn't listen to one of my ideas. But then when I look back on it, I can't really blame them. But I sometimes thought they were a little bit cautious, when we could have been much more reckless and adventurous. Yes, the little girl next to the wall.

Q: Who made K-9? (Asked by a child.)